TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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LILLIAN LAWRENCE.

Down at Pleasure Bay, where the clam bakes grow on the trees, there is the jolliest kind of a theatrical entertainment. It is the performance of Pinafore given on board a real ship anchored in the bay.

The grand stand is built on the shore, and at night the scene is wonderfully pretty. The ship is lit up so brilliantly that it is clear as midday, and the whole affair is so realistic that it outdoes any open-air performance that I have ever seen.

And it's lots of fun for those taking part, for it is cool and pleasant all the time. It is the next best thing to that submarine drama that I suggested last week.

Last week I met James J. Corbett, who is at Asbury Park waltzing with dumbbells and training for his encounter with "Kid" McCoy next month. Corbett has trained his famous pompadour down and now wears his hair in the approved dudish style, parted and plastered down at the sides.

It is a decided improvement, and I told the ex-champion that he now would be classed as a "Beauty Actor" with Hilliard and John Drew, who wear their hair in this way. Corbett likes acting but doesn't like traveling, and says that three days on the road gives him indigestion and hard lines on his face. He says sparring is one of the scientific arts and that some day pugilism will not be regarded in the light in which it stands at present.

The actor-pugilist certainly represents a new type of prize fighter—if latter day contests may be called prize fighting, and he says they cannot. I know that Corbett has lots of enemies, but he struck me as being a decided improvement on those that I have seen pictured.

He is modest and almost ingenuous in his manner, and his conversation is free from the slightest suspicion of toughness or bluster. I am sorry to say that I always had a very different opinion of him, and I know that I've written lots of unpleasant little things about his being a masher and all that. But I've got to take it all back now. Corbett's all right.

I saw May Irwin at the Casino the other evening with a little party of friends, enjoying the show immensely. That luminous smile of hers was turned on all the time and good-nature fairly beamed from her. I wonder what the secret of it all is?

Everybody else that I saw that night was growling about the weather or the war or some old thing. Smiles were scarce. But there sat this wonderful woman who never has the blues, never has hard luck stories to tell, and whose disposition never curdles, smiling at the world and giving Fate the merry ha-ha!

I wonder if Hobson will go on the stage? The manager who could get him would have a gold mine. I suppose the Army and Navy would howl so about it that the poor man will have to be content drawing a small salary all his life and wearing a laurel wreath on the side of his head, when he might be piling up a fortune.

What a queer thing fame is, anyhow! Here is a young man whose name meant nothing to anyone beyond his own circle of friends. Suddenly he is known from one end of the world to the other; streets and cities are named after him; poems and stories are written about him; his daily mail becomes colossal; everyone wants to see him and talk with him. He is a hero. At the Metropolitan Opera House on Thursday night last, when people waved their hats and cheered and called his name, one couldn't help thinking of all that.

And it wasn't opportunity that made this hero, either. He made the opportunity. Little boys and girls will read in their histories about his noble act ten years from now, and there will be pictures that don't look a bit like him in encyclopedias and books of reference. This is to be famous.

Last week at an entertainment given for charity at the Hathaway Inn, North Asbury, I heard a monologue in verse that struck me as being one of the cleverest things that have been written with the present war as a basis. It was well spoken by Harry B. Wilson, whose verses and songs are popular with entertainers, and I thought at first that he had written it, but he told me he had seen it credited to a Chicago paper.

I don't know the name of the poem, but it was about Reggie the Dude, who goes away to the war with a great deal of farce-comic state in the way of accoutrements and all that, and it tells of the mirth that is excited in the minds of Reggie's friends at the idea of his participating in a fight. Reggie is something of a sparrer, and he gets in a little "scrap" with a Texan who is with the Rough Riders, named "One-Eyed Hurst." Hurst wins Reggie's admiration by one of his upper cuts, and the two become fast friends.

So far the poem has been in a humorous vein, but the author changes quickly to the dramatic when he brings the two men into a battle on the soil of Cuba. There are some magnificent lines here. The author speaks of a vulture "poised in an ocean of heat overhead waiting his meal-time," while the two men are brought to bay by a company of Spaniards. There is one tree behind which only one man can stand and fire. Reggie makes Hurst take this place and fires for both in the open. He falls with his body full of bullets. There is a genuine ring to the verses that goes to one's heart. All the pretty Summer girls had tears in their eyes at the close of the piece where laughter had sparkled in the beginning.

Mr. Wilson gave an artistic touch to his recitation by beginning with the drawl of the dude and even an assumption of the attitude and mannerisms of a typical "chappie." Then he changed quickly to the heroic, forcible style, suiting the story the author had told so well. I would like to know so much who it was that wrote the verses. The Rough Riders should frame them in gold!

There is a man writing on the Chicago *Record* who is also making war literature that will live.

The "Dooley" sketches ought to make admirable monologues for vaudeville use. This writer has Mr. Dooley discourse learnedly on the war, the Board of Strategy, and the "Philipeens," in a genuinely humorous manner. Yet he dexterously keeps away from the thin ice where war humor becomes offensive and unpatriotic.

The last I read of Mr. Dooley he was telling Mr. Hennessy that he hadn't decided what we ought to do about the "Philipeens." "It wuz only a week ago," he said, "that I dion't know whether they wuz islands or canned goods."

Tottie Shirtwaist is the girl who owns the town just now. She is everywhere; on the roof-gardens, in the cable cars, driving in the park you meet her, cool looking and fresh, wheeling through Westchester roads and along Riverside Drive.

Most sensible clothes are so ugly that they make one want to go off and weep in some quiet place when they come in view. But the shirt waist isn't. It's sensible and pretty, too. It can be worn everywhere and all the time in Summer. Down at Hollywood—"Crokerville," some one named it last week—the girls wear them riding with linen crash riding skirts and sailor hats, and they look just too sweet for anything.

So the Gibson girls and the haughty Granville-Smith maidens and all the others must simply stand one side till Tottie Shirtwaist goes by. She is queen of the Summer-time!

THE MATINEE GIRL.

LILLIAN LAWRENCE.

Lillian Lawrence, a portrait of whom appears upon the first page of this issue of THE MIRROR, was born in Alexandria, Va., but spent her childhood in San Francisco. While at school in that city, Manager Charles E. Lacke, of the Bush Street Theatre, applied to the school superintendent for permission to borrow thirty-two children to play the chess game in The Royal Middy. The future leading lady was chosen for the queen's knight, and as such she made her first appearance on the stage. Then she went to the California Theatre, where she sang in opera for three years. When twenty years of age she joined a traveling company in California to play Sister Genevieve in The Two Orphans. Engagements followed with stock companies at Oakland, Cal., and Dayton, O.; with Rhea, Kate Claxton, and Thomas W. Keene; in Men and Women, and in The Great Diamond Robbery, as well as in other prominent productions and with other well-known stars. For a few seasons past Miss Lawrence has played leading business with the stock companies at the National Theatre, Washington; the Girard Avenue Theatre, Philadelphia, and the Castle Square Theatre, Boston, and in each of these cities her admirable work and her charming personality have made her an established local favorite. As a stock actress Miss Lawrence has attracted widespread attention by the uniform excellence of a very varied list of impersonations. She has proven equally delightful as Giroflé, Henriette in The Two Orphans, Esther in Caste, Lady Teazle, Ophelia, or Juliet—and no higher tribute could be paid to her splendid versatility. She is now with the Castle Square Theatre Company at Boston.

AT THE ACTORS' FUND.

The regular monthly meeting of the Board of Trustees of the Actors' Fund was held last Thursday, Aug. 4, in the Fund's rooms. President Louis Aldrich occupied the chair. The others present were: Messrs. A. M. Palmer, Charles H. Hoyt, Antonio Pastor, F. F. Mackay, Frank G. Cotter, Eugene Tompkins, and Treasurer Andrew A. McCormick, constituting a quorum for this the midsummer meeting, which, owing to the absence of many trustees who are abroad and in the country, is rarely ever better attended.

The Secretary and Treasurer's reports were read, showing the Fund to be in a very prosperous condition. President Aldrich announced the appointment of the new committees for the ensuing year, except the Executive Committee, which, being elective, was thereupon chosen by vote. The following members of the Board were then chosen for the Executive Committee for the ensuing year: Frank W. Sanger, Edwin Knowles, A. M. Palmer, Antonio Pastor, Charles H. Hoyt, Frank G. Cotter, W. A. Brady. These members of the Board constitute virtually the same Executive Committee which has served during the past year, the only addition to the committee being Charles H. Hoyt.

Mr. Hoyt being present expressed his willingness to do his utmost to further the interests of the committee, upon whom the important work of the Fund devolves.

President Aldrich spoke of letters received from Messrs. John Drew and Frank W. Sanger, accepting the offices of First and Second Vice-Presidents of the Board. Messrs. Drew and Sanger were both abroad at the time of their election.

After the regular routine work had been transacted, the Board adjourned until Sept. 8, the date fixed for the next meeting, when important business will be transacted.

KELLAR'S LONDON VISIT.

In an interesting letter to THE MIRROR, dated July 26, London, Kellar, the magician, writes a glowing report of the business done by the London theatres.

"During my three weeks' stay in the English metropolis," he writes, "I have visited all the important productions and have seen some very excellent performances. Ragged Robin at Her Majesty's, The Little Minister at the Haymarket, The Runaway Girl at the Gaiety, are all playing to the capacity, while The Greek Slave at Daly's is having a phenomenal run. They have been obliged to put in extra seats, utilizing every possible inch of space. The Belle of New York at the Shaftesbury Theatre has also had a fine run. The other night I went 'behind' and shook hands with George Schiller, George Fortesque, Harry Davenport, Marcus Meyer, and a host of New York friends whose warm welcome made me feel very near home. And just a few hours ago I met 'Jimmy' Powers sauntering along the Strand, and we strolled together up to the Gaiety. As we passed a very attractive furnishing store 'Jimmy' suddenly left me and ran about half a block ahead, where he waited for me to join him. When I asked him what had happened, he said that he saw so many pretty vests in the window he had run past the place to avoid the impulse of going in and buying the man out."

Kellar will shortly arrive in this city. He sailed from Southampton last Wednesday on the *Kaiser Wilhelm der Grosse*. While abroad he secured two novelties which he believes will prove a sensation with the lovers of magic. His entertainment next year promises to be a revelation in the prestidigitateur's art.

FRANCIS WILSON'S NEW OPERA.

Francis Wilson came to town yesterday from New Rochelle. When seen by a MIRROR man at his office at the Knickerbocker Building, Mr. Wilson talked about his new opera, The Little Corporal, which will have its first hearing at the Broadway Theatre on Sept. 19.

"I begin rehearsals to-morrow, Wednesday," said Mr. Wilson. "My company will include Denis O'Sullivan, the English baritone, who sang the title-role here in Shamus O'Brien; Lillian Berri, who was heard here last season in the American Theatre production of Faust; Louis Casavant, formerly with The Bostonians; John Brand, the baritone; A. L. Holbrook will be my stage-manager. The production of the opera will, as usual, be made under the direction of Richard Barker, who will come from London for that purpose.

"Miss Glaser is thought to be admirably fitted with the part of Jacqueline. She will appear variously as a high-born demoiselle of the Consulate period, a peasant maid of Brittany, a drummer boy, a vivandière, and an Arab maiden. As already reported, the new opera is the work of Harry B. Smith and Ludwig Englander. The theme, which is entirely original with Mr. Smith, was suggested to him in purchasing for his son a boy's book on the subject of Napoleon. Mr. Englander, as you may remember, composed the music for Half a King. Percy Anderson, the English water-color artist, who has made the sketches for nearly all of my operas, has designed the scenes and costumes.

"The first act of The Little Corporal opens in a fishing village in Brittany. The time is that period in French history just preceding the embarkation of Napoleon for Egypt. To Brittany come the soldiers of the Republic in search of recruits for the expedition. Among the townspeople are Honore St. Andre and his servant, Petipas, who are royalists to the core. The mere name of Napoleon is odious to them. Mr. O'Sullivan and myself play these parts. By force of circumstances the two Royalists are obliged to join the expedition to Egypt as professors of science. The act ends with the embarkation of the French troops for Egypt.

"In the second act, which is laid in Alexandria, Egypt, the troops are preparing for an encounter with the Mamelukes. In this act I assume the character of Napoleon, and the assumption is consistently brought about through accident rather than intention. St. Andre has written a lampoon against Napoleon, and stringent measures have been taken to discover the identity of the author. St. Andre is suspected, accused, and convicted. Here it is that Petipas comes to the aid of his master by assuming the character of the 'Little Corporal.' Mistaken by the soldiers for their revered General, many amusing complications take place. The act ends with the capture of the spurious Napoleon by the Arabs, who are wild with delight at the idea of seizing the great Frankish chief.

"Act three shows an oasis in the great Sahara Desert with the sands stretching for miles in all directions. In the distance is a glimpse of the Pyramids. The opera ends with the rescue of St. Andre by Petipas and the humiliation of the Arabs."

THE CASE OF FREDERICK SACKETT.

Frederick Sackett has been committed to the State Homeopathic Asylum for the Insane, at Middletown, N. Y. He wandered away from Albany, without money, when about to be sent to the country by the Actors' Fund. Mrs. Sackett (Mollie Revel) traced him to Leeds, N. Y., where he had been arrested for having taken some cigars from a store and having strewn them in the street. Mr. Sackett pleaded guilty, and was sentenced to the Penitentiary for four years.

Mrs. Sackett appealed to the Actors' Fund, and through the efforts of that organization ex-Judge Dittenhoefer, of this city; Rosendale and Hesberg, and District-Attorney John T. Cook, of Albany, the release of Mr. Sackett was secured, and he was transferred to the asylum. To a MIRROR man Mrs. Sackett said:

"My heartfelt thanks belong to the Fund, and to the gentlemen who have given such great assistance. My husband's insanity, which is believed to be only temporary, was caused by long illness and consequent worrying over inability to work. The watch mentioned by the papers as having been stolen by Mr. Sackett, during his wanderings, was his own property, and is now in possession of the Catskill, N. Y., police."

ACTORS COMING HOME.

On the North German Lloyd steamship *Lahn*, which arrived last Wednesday, was Viola Allen. She remained in the city for a day, and then left for her Long Island farm, where she will spend a couple of weeks before beginning rehearsals for her coming starring tour.

On the *Britannic*, which arrived Thursday, were James T. Powers, Herbert Gresham, Richie Ling, Virginia Earl, Paula Edwardes, and Mabelle Gilman, of Augustin Daly's company, who went to London a month ago to study the productions of The Greek Slave and A Runaway Girl, both of which will be produced at Daly's this season.

Among the other professionals on the *Britannic* were Ida Conquest, who was William Gillette's leading woman in London, and Edward J. Morgan, who played in the Adelphi production of The Heart of Maryland.

BENNETT MATLACK'S CONDITION.

Bennett Matlack's condition during the past week has grown steadily worse. He is at the home of his sister, at 676 Greene Avenue, Brooklyn. The doctors report that Mr. Matlack may linger for several days, but his case is a hopeless one, and the fatal cancer of the tongue from which Frederick Lemaitre and numberless other actors have died is fast sapping his store of vitality.

GOSSIP.

The portrait at the head of this column is from one of the latest photographs of that well-known and popular actress, Kate Woods Fiske. On Sept. 5 she commences her sixth continuous season with Waite's Comedy company, appearing in conjunction with Alfred Kelcy in the line of character parts in which she is inimitable. Probably no actress on the New England circuit is so well liked and anticipated with so much pleasure as is Mrs. Fiske, and each year only adds to her popularity. In company with her husband, Mr. Fiske, who holds a joint engagement with her with Mr. Waite, she has spent the Summer at their beautiful home on Long Island, and returns to her work, confident that her successes of this season will eclipse those of previous years.

Maxmillian L. Koevessy, formerly leader of the Eden Musee orchestra, and Florence D. Merrill, of Stratford, Conn., will be married in October.

The Bill Posters' Union announced last week that its members would strike unless local managers made certain concessions on Aug. 1. The demands were granted in some cases and strikes are to be ordered at such houses as have declined to accept the new terms.

Frank Celli has returned to town to rehearse with Augustin Daly's musical company after summering at Waukesha Springs. Mr. Celli made a hit with his songs at the Springs, and one day, while at a performance of Shenandoah at McVicker's, Chicago, he created a sensation by arising in the audience to sing "The Star Spangled Banner," everyone in the house joining in with great enthusiasm.

Edward E. Rice last week secured by cable from Willie Edouin and Frank W. Sanger, now in London, the sole American rights to To To Ta Tu, a comic opera in three acts by Paul Bilbaud and Albert Barre; music by A. Banés; originally produced at the Théâtre des Menus-Plaisirs, Paris.

Mr. and Mrs. Chauncey Olcott, Mr. and Mrs. Joseph O'Mara, Guy Standing, Richie Ling, and Beresford Webb were among those who arrived from Europe last week on the steamship *Winifreda*.

Dan Daly's starring tour in The Belle of New York will open in Brooklyn on Sept. 12.

George Marion will stage The Marquis of Michigan at the Bijou Theatre.

Janet Waldorf and her company gave an outdoor performance of As You Like It at Hudson, Wis., on July 28, in aid of the Red Cross Society. William McVay, Norval McGregor, George Hernandez, and Ellen Boyer played prominent roles.

Charles B. Dillingham will be business-manager of the Madison Square Theatre.

The second annual reunion of Ohio Elks will occur at Put-in Bay, Sandusky, and Cedar Point, O., on Thursday and Friday of this week.

The Liliputians will open their next American tour in September, presenting a new extravaganza, Rob and Bob.

The Beasey Sisters have started four "endless chains" in aid of the *World's* soldiers' and sailors' monument fund.

Manager Savage, Stage-Manager Temple, and Musical Director Liesegang are busy at the American Theatre testing voices for vacant places in the chorus of the Castle Square Opera company, which will open on Sept. 12.

Harry Davies will close his Summer engagement at Reading, Aug. 6. He will spend two weeks at Pleasure Bay, N. J., and then go to Cincinnati to rehearse with the Grau Opera company, with which he will appear as leading tenor.

Robert Eliott has returned to town after a three weeks' vacation at several Michigan Summer resorts, during which he completed a romantic drama for a prominent male star. His season will open with Chauncey Olcott in Chicago, Sept. 4.

The Manhattan Comedy company, Olando Battaglia, manager, closed on July 30, at Belfast, Me., after a Summer season of three months.

Negotiations are progressing with a view to an elaborate production of Harry Saint Maur's play, A Divorce Cure, under Mr. Belasco's management at the Alcazar, San Francisco. If the deal goes through, the printing Mr. Ryley (of the Milk White Flag company) got out for the early representations of the piece from the Strobridge and Metropolitan plants will be used. The late Miss Bancker's success in the character of Mrs. Cissom will be well remembered. The New York press were unanimous, strange to say, in praising both author and artist.

The Heart of the Klondike will open at the Columbia Theatre, Boston, early in September, and Down in Dixie at the Academy of Music, Charleston, S. C., on Aug. 31.

Mary Penfield returned last week, after spending the Winter and Spring in Europe.

THE HOME OF FRANCIS WILSON.*

Francis Wilson's home in New Rochelle is about a mile distant form the shores of Long Island Sound—a pleasing spin on a wheel, or an enjoyable walk along the country road under the trees.

"Home" is written all over the big, roomy, many-windowed house, with its stretching piazzas, rich with nooks that would tempt a Summer girl to hammock there. It is a Winter as well as a Summer home, but it is only during the brief vacation of a player that Mr. Wilson gets a chance to thoroughly enjoy its beauties.

At present Mr Wilson is at home, and one finds him enjoying a book under the trees with his children near by, or on board a yacht sailing over the blue waters of the Sound. His two bright, beautiful little daughters are his chums and companions during the Summer, and they enjoy long bicycle rides along the picturesque roads of New Rochelle, visiting David's Island—a Government station—which has an exclusive bathing ground enjoyed by Mr. Wilson and a few of his neighbors.

The miniature theatre which is built in the upper part of the actor's house is the feature of the Wilson cottage. It is perfect in all its appointments, with footlights, scenery, trap doors, and mechanical lighting arrangements that make it one of the greatest toys that ever was constructed to amuse two lucky children.

The library, which is Mr. Wilson's favorite room, contains five thousand books, many of them rare editions printed on Japanese paper and illustrated with plates that make them worth their weight in gold. Mr. Wilson's fad is for books, and he is constantly adding to his store, and delves into the contents of his

Francis Wilson.

treasures with all the enthusiasm of the student.

"I hope," said Mr. Wilson, "that I have collected a standard library to which I can appeal for the best literature in our language with a fair chance of success."

Mr. Wilson is especially proud of his books of reference, some of which, in original covers and editions, are: Shelley's "Adonais," Boswell's "Johnson," Gray's "Elegy," Goldsmith's "Vicar of Wakefield," Hawthorne's "Gentle Boy," Lowell's "First Client," Mrs. Stowe's "Uncle Tom's Cabin," Whitman's "Leaves of Grass," Holmes' "Harbinger," and many others, most of them with autograph additions by the authors. He has complete first editions of the works of Robert Louis Stevenson and Eugene Field. Field was a friend of Francis Wilson's, and his personal recollections of Field recently published relate many pleasant incidents of the author's life.

The collection of autograph letters in the Wilson library is also an interesting one, and includes many hundreds of Napoleon I.; also one of Byron's to Captain Roberts, offering the boat *Belvar* to search for Shelley's body; a letter written by U. S. Grant as a cadet, one written by Lee on the field of battle, and so on down to Marshall Wilder, the humorist.

Few of the people who see Francis Wilson capering about the stage indulging in the peculiar antics that have won him popularity, fame and money, can imagine him as a student; but he has always been a student, and his fondness for literature and for study gave him the habit of having books in his dressing-room at the theatres where he plays during the season. When he leaves the stage with the laughter of his auditors ringing in his ears he sits down for a minute to pour over some volume in which he is interested until he hears the call for his presence from the boy.

At his home in New Rochelle Mr. Wilson has a better opportunity to indulge his liking for books, for here there are no callboys and no "cues." It is vacation all the time during the actor's Summer, and he banishes the theatre from his daily life and conversation to such an extent that one might imagine him a staid college professor instead of a comedian who has made countless thousands laugh and forget their troubles by his contagious mirth.

Mr. Wilson owns two good-looking horses that he designates as "plugs." Then there is a big Newfoundland dog and chickens that seem to be as thoroughly content as their owner with their lot in life. They add the finishing touch to a picture of a perfectly happy home, where life moves like a melody.

The Orchard is another of the show places of the Wilson cottage, and it is a genuine loafing place of the kind that one sees in pictures, the gnarled apple branches spreading out above a soft lawn that invites one to repose. Here real apples grow, and right beyond you get a glimpse of the flower garden, with its wealth of gorgeous blossoms.

It was Grover Cleveland who once told an assemblage of actors that all he had against them was that they were not good citizens. Francis Wilson is a refutation of this theory, for he is deeply interested in everything pertaining to the village of New Rochelle and the improvements that are going on there.

Many entertainments have been given in the little theatre, the proceeds of which have gone to aid the church charities, the library fund, and the new roads. Mr. Wilson is foremost in every movement of this sort, and lends his support enthusiastically to any project that will benefit the town.

His beautiful house, with its books and art treasures, and the happiness that reigns there, and which infects everyone who enjoys the hospitality of the artist and his lovely wife, makes an ideal memory of home. Those who come under the spell of Francis Wilson's sunny personailty, his wit and cleverness and the earnestness which characterizes him feel that his home is a fitting reward for his life of studious endeavor and untiring work in his profession.

Could Mr. Wilson choose from all the guerdons that Fate offers to the successful ones, it would be exactly this little home paradise that he has made his own.

KATE MASTERSON.

* The engravings that illustrate this article were made from photographs kindly lent by the *Metropolitan Magazine*.

Francis Wilson's House.

ON THE RIALTO.

CORSE PAYTON and Etta Reed have been down at Brighton Beach. The other day Mr. Payton came to town and was entrusted with explicit directions to return with sixteen yards of handsome silk, of which was to be made a new dress for the first act of Camille, Miss Reed's maid, who doubles as her dressmaker, being in waiting for the material. Mr. Payton remembered the instructions and set out from New York with the parcel of precious silk under his arm. While crossing the Thirty-fourth street ferry, however, Mr. Payton lost his grip on the package, which, falling to the deck, slid gracefully off into the East River before the actor could regain it. An obliging deckhand and a boat-hook collaborated in the rescue of the parcel, and Mr. Payton continued his journey with the saturated silk. Miss Reed was overcome when she opened the parcel.

"What on earth am I to do with this silk?" she cried. "It's utterly ruined."

"Why," answered Mr. Payton, sparring for extenuation, "I had heard you say often that you'd like to have a nice watered silk, and now you've got one."

* * *

ON the bed lay a half-dozen gowns, several pairs of tights, a little heap of gay colored ribbons, and a make-up box. The open trunk against the wall was half filled. Three pairs of stage shoes rested in the tray that had been left upon the floor. A chair held an array of boxes bearing the card of a milliner. A jewel case nestled in the lace mat on the bureau. The shades were drawn and the room was lit faintly by a few lost sunbeams. On the table lay two telegrams. One read: "Open unexpectedly to-morrow at —— Theatre. Express coming for trunks — o'clock." The other: "They were married to-day. Told him it would kill you, but he laughed. Cheer up." The latter was signed "Brother."

* * * * * *

When the manager came to trace the missing trunks, a police captain was waiting. One of his men, he said, had seen her leap into the river, but had reached the pier too late.

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While the performance went merrily on, the next night, the audience never knew that the call-board, out by the stage door, bore the address of an undertaker's rooms and the time of a funeral.

* * *

A FEW weeks ago there appeared in THE MIRROR a description of the "thriller," or chief sensation, of John Martin's Secret, the melodrama by Sutton Vane that William Calder will bring out at the Star Theatre next month. The article told how the heroine, in danger of being swept to destruction by a landslide, jumps for her life, and is caught in midair by another woman, who is passing in a mine car, suspended on a trolley. The writer of the story concluded with the suggestion that the actresses cast for these two characters should be proficient in acrobatics, as the difficulty of the scene would seem to require the skill of a Flying Jordan, or other gymnastic person. Though jestingly written, the sentence had a surprising effect. It caused Manager "Jack" Calder's office to be inundated with all sorts of queer communications from aspiring professionals whose forte was gymnastic ability. Many of the letters are worth printing. For instance, this one, from Weir City, Kansas:

Mr. Calder
New York

Sire. In the mirror of Newyork I. saw of how you wante a lady two doo a flieing jumpe in youre play and she must be an acrobatt, now I. dunn an acrobatt act withe ——'s vaudiville co last ceason, and maid a hitt I. can doo the act you wante, and a singeing spesialty and hellp cell medecine, when shall I. come, respecfully,

* * *

Manager Calder has warned the policeman on the corner about this woman, but she hasn't shown up yet. Weir City is a long way off, though, if one walks it.

Another missive was from a woman who said she was very popular in New York, having played five return dates at a certain museum. She offered to do the jump without the use of a net. There were letters from skirt dancers, circus people, tragediennes, soubrettes, child wonders, and women in about every branch of the profession, each certain that Mr. Vane had written the play with her in mind. Manager Calder is surer than ever that everyone reads THE MIRROR, but he wishes some people didn't.

* * *

SEVERAL days ago Blaney and Vance sent out calls for rehearsal to the members of their A Female Drummer company. Two days later the dignified and business-like atmosphere that obtains in the offices of this firm received a severe shock when there arrived by mail from Boston a collar of the turn-down species, size 16, bearing on one side numerous laundry marks, and on the other a postage stamp, the firm's address, and this communication:

Will arrive in port Monday without fail. Tell Hasa Bargain (Johnstone Bennett's character to get a new line of collars in her sample case. Kind regards to all the drummers, not forgetting the boys who count up. Yours in Bohemia.

TONY WILLIAMS.

The collar is now on exhibition at Blaney and Vance's office, and is attracting much notice.

* * *

THE sun had gotten around behind Weehawken, and the westerly side of Broadway offered shade and coolness. On a Rialto corner stood a little group of men. One, taller than the others, addressed the bunch:

"Let me write the songs of a people," he observed, "and I care not who makes their laws. I have here a check representing royalties accrued by my latest colossal song success for the quarter ended July 1." So saying, he produced from an inner pocket an order upon a real bank for the matter of $1.37. It was signed by a music publisher.

"How does the business happen to be so profitable?" inquired one of the others.

"Well," replied the man careless about the makers of laws, "my contract allows me four cents for each copy of my song that is sold. From the aggregate thus accumulated the lavish publisher has considerately deducted certain amounts for each singer willing to risk life and limb to promote the song. Then he has devoted another cheerful sum to the advertising of the work, and still more for having it phonographed. Eminently equitable appropriations he has made, also, to pay his office boy, the rental of his flat, postage on professional copies, the purchase of a haircut which he truly needed, and other small items, not forgetting, of course, two cents to cover revenue stamp on check."

"But," someone protested, "why should the cost of all these be subtracted from your royalty—why not from the publisher's share?"

"How little you know!" cried the song writer. "I, too, thought that way once, but I've talked with my publisher and have learned from him that nothing I may ever do shall repay the debt I owe him for suffering me to contribute to his catalogue. He must live, you know. Let us enter and do away with this princely check."

And they entered, marveling greatly.

Francis Wilson's Piazza

ENGAGEMENTS.

George B. Howard and Flora Dorset, for James R. Waite's Stock company, supporting Annie Louise Ames.

Mercita Esmonde, as leading woman with Daniel Sully.

Villa Knox, with the Castle Square Opera company.

Cute Macdonald, for Lord Algy in The Air Ship.

Barry Johnstone, for leads, after the male stars, in the James-Kidder-Warde company, opening in New England on Sept. 14. Mrs. Johnstone (Octavie Barbe), with E. E. Rice.

Emma Vernon, for Hotel Topsy-Turvy.

Mabel Bouton, with Della Fox.

Cora Tanner and Isabelle Evesson, for Devil's Island.

Elizabeth Woodson, with Paul Gilmore for the ingenue role in The Dawn of Freedom.

Eugene La Rue, for The Minister's Son and to stage the Macauley-Patton production, Royal Rags.

Cam Bailey, with Wiedemann's Comedians, introducing a novel rag-time dance with wooden shoes and other new specialties. The company opened Aug. 1, and will play the larger cities in the Southwest.

Through the Actors' Society Engagement Bureau: Nellie La Shelle, for Pudd'nhead Wilson, and Joseph Zatmer and William H. Leyden, for The Girl I Left Behind Me.

Whitney Bennington, for A Hired Girl (Eastern).

Alberta Gallatin has signed to play leading business with Chauncey Olcott.

Lora Thorne, formerly with The Power of the Press and Blue Jeans, has signed with Isham and Stein for next season.

A. C. Henderson, engaged with When London Sleeps.

Mittie Atherton, for the leading singing role in Gayest Manhattan, opening on Aug. 29 at Midland Beach, N. Y., and touring to San Francisco.

For Eddie Girard's revival of Natural Gas: Edward Garvie, Frank O'Brien, Gus Hennessy, John Connolly, John Leffler, Amy Ames, Mollie Thompson, Jessie Gardner, Nina Bertolin, Margey Thompson, and the Sisters Morton, with Frank Calder as manager.

Evelyn Forbes, for Hotel Topsy-Turvy.

With Davis and Keogh: Daly and Leonard, Edith Ives, Tom Garrick, Helena Collier, Mills Hall, Edward Shapley, Maurice Pike, Joseph Rawley, George Barr, Lillie Barlow, Nellie Maskell, Mathilda Weffing, and Gertrude Liddy.

Emily Greene, the Whiting Sisters, Deece Don, Nellie Fowler, Al. Straus, Bert Price, and Albert Waddles, for The Gay Matinee Girl, management Edwin P. Hilton.

Mrs. Stuart Robson, Gertrude Perry, Louise Muldener, John E. Kellerd, Theodore Hamilton, Harold Russell, and George Pauncefort, with Stuart Robson in The Meddler.

Percy Plunkett, who made a hit as Geewhilliker Hay in Tennessee's Pardner last season, re-engaged by Arthur C. Aiston for the same role.

Edward N. Hoyt, to play with Robert Downing, week of Aug. 22, during the Knights of Pythias' Convention in Indianapolis.

Nellie Hawthorne, by Dunne and Ryley, with Mathews and Bulger in By the Sad Sea Waves.

Mate Lee, a pretty and clever young woman of Titusville, Pa., with Blaney and Vance to go ahead of A Female Drummer and to do special newspaper work.

Sinclair Nash, with Frank Daniels.

The Monarch Four, with Sidney R. Ellis for The Evil Eye.

Henry Frey, formerly of Frey and Fields, to manage stage and play the opposite role to James B. Donovan in the Donovans' farce, Dewey's Reception in McFadden's Alley, opening Aug. 29, under management of Bob Mills.

IN OTHER CITIES.

SAN FRANCISCO.

The event of the week, opening 25, was the production by the Frawley co. at the Columbia of the muchly advertised military drama, A Gallant Surrender, from the pen of Edward E. Kidder. Emanating as it did from the brain of the author of A Poor Relation, launched upon the public at a time when the very mention of the Stars and Stripes is provocative of wild enthusiasm, great things were expected of it. The play failed, however, to take the city by storm. It proves to be a very ordinary war play, lacking in situation, coherence and probability. The author appears to have sacrificed his story to the necessity of producing thrilling climaxes at regular intervals. Yet the groundwork is good. It is the story of the adventures of one Norman Ross, a Federal engineer, during the closing days of the Civil War. The scene is laid on the James River, Va. In the very heart of the enemy's country the young Federal officer makes his appearance, woos and wins a fair young Southern maiden, leaves to join his ship and has many hairbreadth escapes, which culminate in his final rescue at the time of the surrender of Lee to Grant, the decisive event of the four years' struggle. There is a camping ground on Ivy Island, occupied alternately by bands of Federal and Confederate troops, each in turn unfolding its starry banner to the breeze; there is a Federal fleet, a submarine mine, and an explosion; there is a final scene where Lee and Grant come together and all ends well. Unhappily, this last had to be omitted, so that the two heroes of the war were not seen. As the hero of the play, who does nothing whatever heroic, except on one occasion to refuse to surrender a flag, Edwin M. Bell did fairly well under trying circumstances. As Major Rolfe Weldon, a weak-kneed Confederate villain, who is always forgetting that he loves, not hates, the pretty little heroine, John T. Burke did not shine to advantage. Theodore Roberts had few opportunities as Captain George Dismore, a Confederate officer. Harry Mainhall was acceptable as Captain Bradley Adams, of the Federal service. Lieutenant Hatch, a youthful Confederate with his breast full of Southern glory, was played by Charles Charters, who was satisfactorily precocious. Thomas C. Leary was funny as Corporal McCann, C. S. A. Alfred Hickman as a Federal ensign did well what he had to do. So did Louis Payne as a Federal scout. Madeleine Bouton was handsome and dashing as a Virginia widow, Mrs. Cora Custis Lee; but she appeared to try too hard to be effective in a part which did not allow for effect. Like oases in the desert of ordinary melodrama stood out the characters of Jess Harnden and Caleb, played respectively by May Buckley and Sam Edwards. As the loving, trusting young Southern girl, May Buckley, who had been especially leased to Mr. Frawley by Fred Belasco, won all hearts. It was the most delicious, refreshing bit of character work seen on the San Francisco stage for many a long day. Miss Buckley literally saved the play. Caleb is a true old Southern negro, quaint and amusing whether in clover or in difficulties, and Sam Edwards made a feature of a character that is seen too often to be always welcome. The Masked Ball follows 1, with May Buckley in the part made famous by Maude Adams. Business at the Columbia keeps up wonderfully.

East Lynne held the boards at the Alcazar during the week. Lewis Morrison appeared as Captain Francis Levison, and exhibited all the grace of the old school in his interpretation of the arch-villain's part. Florence Roberts was Lady Isabel and Madame Vine. She gave the San Francisco public its first opportunity to see her in modern costumes, and she looked and acted well, despite her manifest unfamiliarity with the part. Frederick Vroom, the new leading man, took the part of Archibald Carlyle, and was seen to advantage. Mrs. F. M. Bates as Cornelia Carlyle furnished the bright side of the story to the evident satisfaction of the audience. Gertrude Foster well sustained the character of Barbara Hare. Other characters were filled acceptably by Clarence Montaine and Gordon Foster Platt. Excellent business was done during the week. Week 1 Richelieu and Camille alternate nights.

The curtain of the comic opera season at the Tivoli was rung down by The Beggar Student. Millioecker's tuneful opera was well and effectively sung all round. It was carefully staged, the scenes being picturesque and the costumes bright. Carrie Roma was heard to the best advantage as Laura. She easily carried off the honors of the opera. John J. Raffael as Jan was handsome and dashing, and sang well. The character of Symon, the beggar student, was entrusted to Phil Branson. It was not so well suited to him as some of his previous roles, the Mikado, for instance. He is essentially a comedian. Edwin Stevens was effective as General Ottendorf. William H. West scored in the part of Enterich, the jailer. The part of Bronislava was cleverly sustained by Elvia Crox Seabrooke. Now for the grand opera season. Aida and Lucia are billed for week 1, Il Trovatore and Faust the next week, and Lohengrin the third. Great preparations have been made, and a successful season is anticipated.

James M. Brophy still draws large audiences at Morosco's Grand. In his favorite role of the Chevalier de Vaudrey in The Two Orphans he was well costumed, so looked to advantage, and his acting left nothing to be desired. Lorena Atwood and Jessie Shirley were the two orphans, and sustained their parts well. May Nannery as Marianne, the outcast, was particularly noticeable. Ynes Dean played the part of Sister Genevieve, and was distinguished for an admirable rendering of the drinking song from Giroflé-Girofla, during the duel scene in the second act. In the fourth act she sang Gounod's Ave Maria. In one scene the full depth of the great stage was used, the second time in ten years. Bonnie Scotland will follow.

David Conger has severed his connection with the Frawley co. He will go to Chicago to join Lincoln J. Carter as leading heavy man.

Charles Ulrich, a local playwright, who scored with A Celestial Maiden, is engaged upon a new romantic play, which will be produced here shortly. It deals with the war of 1812, and is entitled Dolly Madison.

John J. Raffael leaves the Tivoli shortly for one year. He will go to New York in September. He will be greatly missed.

The Merchant of Venice will shortly be produced at the Alcazar.

Fred Belasco has gone East to engage new stars for the Alcazar, season opening in September.

FRED S. MYRTLE.

MILWAUKEE.

The Salisbury Stock co. opened the twelfth week of its engagement at the Davidson July 31 with a careful production of The New Magdalen. Business continues large, the house being packed both afternoons and evenings. In the title-role, Louise Marcelli did most praiseworthy work. Her interpretation was thoughtful and conscientious, her reading of the lines intelligent, and she displayed great emotional strength. Eleanor Robson's Grace Roseberry was a delightful sketch, her womanly grace and simple, unaffected manner being most captivating. Maye Louise Algen played Lady Janet Roy with her usual skill. The characters assumed by Miss Algen during this engagement have embraced almost every line of work, and each succeeding week she has offered a startling contrast. Her versatility is truly astonishing. She has played every part well, and this week's rendition is no exception to the rule. Banjamin Howard's natural and easy methods were convincingly demonstrated in the role of Julian Gray, which he played with great fidelity and impressiveness. He looked and dressed the part correctly, and his treatment of the various situations was most skillful and effective. Charles Harbury as Surgeon Wetzel, and J. E. Nelson as Surgeon Surville, appeared in the prologue only, but in these parts both did finished work. Gus Weinberg was accorded an unsuitable role in Horace Holmcroft. It is entirely out of his line of work, but he did his best with it. Percy Tuttle and Charles Ray added their quota in small parts. The play was tastefully mounted, and the audience were very appreciative. Next week The Private Secretary, with Gus Weinberg in the titular role.

Benjamin Howard will close with the Salisbury co. 6, and probably will join the New Park Theatre Stock co., Brooklyn. His departure will be sincerely regretted, and his absence will cause a vacuum hard to fill, at least to the satisfaction of his friends and admirers here, and as Mr. Howard was a universal favorite in every sense of the word, he leaves behind many of the aforesaid who will treasure happy remembrances of his artistic and admirable work among us, and those who have had the pleasure of knowing him personally will miss him more than all. Mr. Howard is an actor of great natural talent and ability, and his extreme devotion to his art will undoubtedly win him prominence in the profession.

Eleanor Robson closed with the Salisbury co. 6, and will rest for three weeks, when it is expected she will rejoin and play until the close of the Salisbury run. Miss Robson's delightful acting and charming personality have won her the sincere admiration of all our theatregoers, and she will be greatly missed from the cast while away and warmly welcomed if she returns. As a keen observer of her artistic work during the engagement, I confidently predict a very bright future for this talented young actress.

The personnel of the Salisbury co. will undergo considerable change during the next few weeks. Beryl Hope is engaged as leading lady to replace Louise Marcelli, who closed 6, her contract being for two weeks only. Miss Emory will play ingenue roles, Joseph Daily light comedy, and Stephen Wright heavy. It is definitely decided that the co. will continue at the Davidson until October 23, when it goes to St. Paul and Minneapolis for the Winter, returning here next March.

W. Rodney Feelyater paid this town a brief visit last week, and it is putting it mildly to say that his hosts of friends were glad to see him. He was taken over to the Davidson Theatre and shown what is making Milwaukee famous, and in other ways received proof of our appreciation of one of the best of good fellows. Rodney continues in his old capacity with Nat Goodwin next season.

Business continues brisk at the ever-popular Chutes. The vaudeville bill this week includes Warren and Phelps, Morris Kurland, Marie De Arcy, and the Raimunds.

Young, Adams and Young (the Empire trio) closed a very successful engagement at the Chutes 30, and are sure of a hearty welcome should they return.

Gus Weinberg will close here 20, and will join the Hopkins Stock co. at St. Louis for next season.

C. L. N. NORRIE.

DENVER.

The old adage "Every rule has an exception" has not yet proven true as regards the attractions or the splendid attendance at Manhattan Beach. The succession of crowded houses night after night and week after week is certainly remarkable, and that Manhattan is the fad of the city admits of no dispute. Under the management of R. L. Giffen, who has given us the best and by far the most versatile organization as well as the most captivating line of plays, during the several years that stock cos. have been in vogue in Denver, the Beach has reached a higher pinnacle of public esteem than ever before. The current dramatic attraction is The Banker's Daughter, which has not been seen here before "within the memory of the oldest inhabitants." It is the first melodramatic offering of the season, and seems to please the new generation of theatregoers quite as well as it did those of former years. The acting in the play is admirable, the chief honors being shared almost equally by Amelia Bingham as Lillian, and Hobart Bosworth as John Strebelow. With each succeeding week these artists become greater favorites, and it seems also that each new character displays new phases of the art with which each is so liberally endowed. Helen Robertson's Mrs. Brown was a delightful portrayal, full of a comedy breeziness that was most infectious. Her performance was a pleasant surprise, in that it revealed high comedy talents that were hitherto unsuspected, and Madge Carr Cook, splendid artist that she is, was an ideal Aunt Fanny, playing the role with marked womanliness and charm. A more attractive maid than Leonora Gnito would be hard to find. Little Pauline Ferguson was refreshingly sweet and natural as Natalie, playing the part with a simplicity and grace that were quite a welcome change from the efforts of the usual "child actress." Frederick Perry as Westbrook, William Herbert as Babbage, James R. Garey as Mr. Brown, and Alfred Fisher as Montvillias were all excellent, and Bert C. Thayer made quite a hit as G. Washington Phipps. Forrest Flood as Harold Routledge looked handsome enough to win any woman's heart, but was handicapped by a nervousness that interfered materially with his performances the early part of the week. Lloyd Meiville did much the best work of his engagement as the Count de Carojac. The play was beautifully staged and a word of praise is due the stage force for the alacrity with which the heavy sets were made. The vaudeville features were Polk and Kollins, and Fields and Salina. Next week Mr. Giffen announces an elaborate production of Sue, with Adelman and Lowe and Falke and Seaman as additional attractions.

The Elitch co. are giving a very laughable production of Dr. Bill this week. Walter Edwards displays his fine comedy talent in the title-role. George R. Edeson is as usual conspicuous in his fine work. Mrs. Bronson, a new addition to the co., makes a pleasing Mrs. Brown. Thomas Ross created a great deal of amusement in a new idea of the effeminate George Webster. Leonora Bradley gave her usual fine performance. Daisy Lovering proved a great success in the part of Little Fauntleroy, and her rendition of the famous Kangaroo Dance was quite a treat. Meta Maynard looked very pretty as Fanny Firman. Laura Alberta was cast as the reformed ballet girl, and was a delightful opposite to Harry Leighton, who was cast as the jealous Inspector of Police. The Rossow Midgets constituted the only vaudeville act, and were received with a great deal of applause.

On 28 "Bob" Bell will be given his annual benefit at Elitch's. All the talent in the city have contributed to the general success of the undertaking, and it is understood it will net "Bob" quite a sum.

Chutes Park has had its share of the general amusement public, and is proving a successful venture. Madame Pianka with her lions are still there, as is the animatoscope.

ONEY K. CARSTARPHEN.

LOUISVILLE.

The week ending 6 will conclude the season of roof-garden concert and vaudeville performance at the Phoenix Hill Park. Hereafter the place will be open for the afternoon and night performances Sunday. Good entertainment has been provided by Manager Van Osten and the attendance upon the whole has been satisfactory, but the most profitable business has been done upon Sundays, hence the change.

Indications of the approaching season are becoming marked. The local houses are rapidly booking good attractions, and the New Buckingham announces its opening for 7 with a first-class vaudeville co. There will be but slight change in the house's force. Horace McCracklin will continue as business-manager, and George Lippold will be the treasurer. The house has been put in first-class condition, and there is every reason to believe that it will continue its prosperous career of several seasons past.

Manager John T. Macauley will leave for New York within the next few days, to depart from there shortly after for his annual vacation at the seashore. Incidently, Mr. Macauley expects to secure a number of the good things for next season.

A feature of the Summer amusement has been the outing entertainments given by the local lodge of Elks. Three social sessions were held at Fountain Ferry Park and thoroughly enjoyed. A series of river excursions are now being run. In addition to the pleasure derived from these occasions, there is a neat sum of money realized, which the lodge devotes to the cause of charity.

Former Manager James B. Camp, with his family, is away on a vacation and expects to visit Gotham before his return. Mr. Camp is now City Treasurer of Louisville, but is still interested in theatricals, and declares that he will never leave the business entirely. As a promoter of special amusement enterprises, Mr. Camp has been a success since he entered politics.

Rachel and Mary Macauley, daughters of the manager of Macauley's Theatre, are visiting the family of John Fox, Jr., the author, at his Virginia home.

It is announced that A. C. Arthur, who has managed the Avenue Theatre for several seasons past, will not fill that position during the coming season, but that Manager Shaw, who last season conducted the Cincinnati house for Messrs. Brady and Stair, will succeed him.

Manager Meffert, of the Meffert Stock co., accompanied by Oscar Eagle, who is his leading man and stage-manager, departed for the East on the 1st, to make arrangements for the approaching season. The Meffert co. will again occupy the Temple Theatre and will produce the same style of plays that were given so successfully before. This co. received good patronage in 1897-98, and Manager Meffert states that he intends to deserve a continuance.

Tom Cook, the young Louisvillian who appeared successfully several seasons with Louis James, and who was compelled to temporarily retire because of trouble with his throat, has entirely recovered, and has been engaged for the James-Warde co. for leading juvenile parts.

CHARLES D. CLARKE.

BUFFALO.

The week of 1-6 marked the close of the Wilbur Opera co.'s Summer season at the Star. During the 1st week a change of bill was made each day, the operas given including Fra Diavolo, Falka, Maritana, The Bohemian Girl, The Circus Clown, and The Beggar Student. The performances have been up to the Wilbur standard, and an increased patronage throughout the week was noticeable. Marion Manola and Hattie Richardson alternated in the prima donna roles. Miss Manola did excellently in several of the operas. In many ways she is the most artistic prima donna we have heard with this co. Her low tones are remarkably pure and sweet, and one is immediately impressed with her intelligent conception of each role. Miss Richardson has scored a veritable triumph the present season. She has been called on at the most unexpected times to assume the prima donna roles and has never been found wanting. Her voice has seemed of a richer quality this season than ever before, and this, added to a charming stage presence, has gained for her great local popularity. Gus Vaughn appeared to advantage throughout the week. The quality of his voice is pleasing, but he frequently seems stilted and mechanical in his acting. Upon the whole, Mr. Vaughn's work has been excellent. Emmett Drew gave us several of his artistic character impersonations during the week. He was especially good in Maritana, his solo, "A Challenge," receiving numerous encores.

Manager Laughlin, of the Lyceum, is enjoying a well-earned rest after an exceedingly long and prosperous season. His house will reopen later in the month with Under the Dome.

Robert Eliot was in the city the past week. He has been enjoying a fortnight's vacation among the great lakes, and reports a pleasant outing. In company with C. W. King, he left for New York 2. Mr. Eliot will have an important part in the Chauncey Olcott co. next season.

George W. Kerr has left the Wilbur Opera co. and has signed with Under the Dome for the coming season. His roles in the Wilbur co. will be sung by Al. Lamar.

Sol Davis, well known in managerial circles, is in town. He is interested in the Hawthorne Athletic Club, which is to bring off the Corbett-McCoy fight.

Frank Darling and Mae Darling will spend the remainder of the Summer at Mt. Clemens.

Ted Miller will spend his vacation in the White Mountains, as usual. He is at work upon several new songs, and is confident that his last effort, "He Struck for the Right," will become as popular as its predecessors.

The Sipe and Blake trained animal circus exhibited here 1-6. Something of a panic occurred during the afternoon exhibition 3. The small-sized cyclone which struck town raised havoc with the tents and there was a mad rush for the exits. Happily, no one was injured.

Thomas Ebert was successful in the action which he brought some time ago against Marion Manola to recover $50 commission alleged to be due him for securing her an engagement in Cleveland. The judgment was taken by default.

Ray Comstock, of the Star forces, will be the guest of Manager James J. Donnelly, of the Cayuga Lake House, Sheldrake, N. Y., during the month of August.

RENNOLD WOLF.

ST. PAUL.

Leah, the Forsaken, was presented by the McKee Rankin Stock co. at the Grand Opera House July 28-30 to good houses. The attendance has steadily increased through the engagement. Nance O'Neil is at her best in intensely emotional roles, and she did full justice to the Leah. Miss O'Neil won the favor of her auditors, and demonstrative applause and repeated curtain calls resulted. Edwin Holt was commendable in the role of Rudolph. McKee Rankin well sustained the part of Father Herman. Herbert Carr's Nathan was an excellent piece of acting. H. A. Weaver was happily cast as Lorenz. Edna G. Brothers as Madalena, Mrs. McVicker as Dame Gertrude, Charles Crosby as the Doctor, Algernon Tassin as Abraham, and the rest of the co. were praiseworthy. The co. presented Ingomar 31-3, giving an excellent performance to good houses and well-pleased audiences. Nance O'Neil gave an attractive and charming representation of Parthenia, and the others did uniformly good work. The Private Secretary, 4-6, Camille, matinee, 9, closing the co.'s engagement.

The Henderson Stock co. will begin a three weeks' engagement at the Grand Opera House 7.

The Janet Waldorf co. will give an open-air presentation of As You Like It at Camp Ramsey, midway between the Twin Cities, 3-6, under the auspices of the ladies' aid societies of St. Paul and Minneapolis, as a benefit for the Twelfth and Fifteenth regiments of Minnesota Volunteers.

Manager L. N. Scott, of the Metropolitan Opera House, will open the season 28 with the Wilbur Opera co.

Professor Gentry's Dog and Pony Show No. 1 will give nine performances week 1-6. Professor Gentry gives a meritorious exhibition, and will do a good week's business.

The brilliant fireworks, naval battle scenes and excellent music by the State Band are the attractions at Lake Como Park.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Metropolitan Theatre, the Henderson Stock co. opened the last week of its engagement July 31 in The Lady of Lyons, to good business. The play was put on in a decidedly creditable manner. Kendal Weston appeared as Claude Melnotte and made a very favorable impression. Sarah Truax contributed an artistic piece of work as Pauline. She displayed ability as an emotional actress, which was a surprise to many of the audience who had seen her in conventional roles only. Both Mr. Weston and Miss Truax were obliged to respond to several enthusiastic curtain-calls. Guy Bates Post gave a satisfactory characterization of Mons. Beauseant, Russell Bassett won marked favor as Colonel Dumas, Kingsley Benedict made an exceptional Gaston, and Emilie Melville played the part of Madame Deschappelles with good effect. The Widow Melnotte of Josephine Mills was disappointing. The Ironmaster 4-6.

Carleton Wells, who has been playing leading roles with the Henderson Stock co., and Max Freeman, who has been acting as stage-manager, have severed their connection with the co. Kendal Weston, the new leading man, has thus far made a very good impression; he will also act as stage-manager of the co.

The McKee Rankin co. opened a return engagement at the Metropolitan Theatre 7, in Magda.

The baseball team from Minneapolis Lodge of Elks, No. 44, played a match game of ball at Anoka, Minn., July 29, with the members of the Anoka Lodge. Score was 11 to 10 in favor of the Anoka boys.

F. C. CAMPBELL.

OMAHA.

A Fair Rebel is the attractive offering of the Woodward Stock co. at the Creighton week of July 31, and the large audiences in attendance are showing hearty appreciation of the admirable presentation. In this play Frederick Montague made his first appearance with the Woodward co., and was most enthusiastically encored for the finished portrayal of the part of Colonel Mason. Virginia Vaughn, also a newcomer, was seen to advantage as Joan Fitzhugh, and her small boy recruits caused much amusement in their dress parade. The title-role was, of course, taken by Jennie Kennark, and her excellent presentation left nothing to be wished. Winn Davis faithfully acted the part of the old negro house slave. His accent, however, was hardly satisfactory. Walter Greene, in the unenviable part of the French officer, is deserving of favorable mention. Jessie Brink and Gertrude Berkely were equally satisfactory. Bill for week of 7 is Faust, with Mr. Montague as Mephisto and Miss Kennark as Marguerite.

J. R. RINGWALT.

KANSAS CITY.

The Hungarian Boys' Band concluded a three weeks' engagement at Fairmount Park 7, which will end the musical features there for a while.

The Grand Opera House will open during the latter part of August, the first attraction being At Gay Coney Island.

There is no prospect of the Auditorium being rebuilt for the coming season, therefore Paxton and Burgess will probably be obliged to abandon this field, although they made a decided success here last year.

The Gillilss Opera House has passed from the control of L. M. Crawford to that of the trustees of the property, who expect to turn it over to some new manager whose name is not yet announced. There is a possibility that the stage and parquet may be lowered to make it a ground floor house, and an attempt made to improve its grade of attractions.

FRANK B. WILCOX.

DETROIT.

The theatrical season opened in Detroit at Whitney's Opera House July 31 with Alone in Greater New York, and although the lines along which it is written are not at all new, still the old things are rehashed in a novel way, and some of the situations are quite good. The principal character, which is of the Katie Emmett order, was taken by Dorothy Lewis in a manner entirely satisfactory to the audience. Others in the co. who please were Lew A. Warner, Eva Benton, Robert Leeland, A. Carlton, Ned O. Risley, John P. Kennedy, Jeannette Lincoln, and May Bouton. The play is very well staged, and is drawing very large houses all week, 31-6.

Anthony Andre, of Detroit, is engaged to play a part in An Enemy to the King, and to understudy the principal character. Albert Perry, another Detroiter, is engaged for The Prisoner of Zenda.

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BROOKLYN.

SATURDAY, Aug. 6.

The much heralded Young Miss Cuba made her bow at the Casino, Bergen Beach, on Monday last, where a large gathering of well wishers had assembled. Her entrance into the theatrical world, taking her hurried preparation into consideration, was highly successful. Young Miss Cuba is a musical extravaganza, or rather burlesque, in two acts. The story—what there is of it—is by John Saunders and the music by Louis Reinhard. The scenes are laid in Cuba, the action of the first act taking place in the vicinity of Santiago, while the second act reveals an interior view of Morro Castle, Havana. The plot, which is a mere vehicle for the introduction of specialties and songs, deals with Cubans and Spaniards and a stranded operatic troupe. The interpolated songs have been selected with rare judgment by Mr. Reinhard, while his original incidental music is catchy and in good taste. One of the hits of the work is the song "The Stoker Down Below," for which Mr. Reinhard supplied the music. The costumes are pretty, the scenery is adequate, the chorus shapely and the general ensemble pleasing. As a Summer diversion the new burlesque will answer its purpose well, being considerably above the average of seaside attractions. The telephone gag, which failed to please the first night, has been eliminated and a telegraph instrument now replaces it, creating much amusement through the antics of Edgar Bixby. An evenly balanced cast handle the few lines allotted to them with an easy grace. Edgar Bixby and Harry Crandall are the principal comedians. Mr. Bixby in his tramp specialty gets all the laughs that are coming to him. Mr. Crandall, whose Teutonic impersonations are so well known, is entrusted with the part of a German surgeon in the Cuban Army. His make-up is a characteristic one. His drill of his army of one, in which he is ably assisted by Emory Lenhar, is immensely funny. "I Can't Change It" as rendered by him, has to be repeated nightly. To Maurice Darcy, who has a good voice, is assigned the majority of the solos, in each of which his excellent rendition results in hearty encores. Mae Taylor is a pretty and vivacious little woman, but should not mar her otherwise favorable impression by attempting to sing coon songs. Gussie Gardiner gave an excellent portrayal of the part of Maggie Mooney. Olga Orloff is accredited with the title-role, according to the programme, and as the author neglected to provide her with any speaking lines she acquitted herself most acceptably. Miss Orloff has a magnificent voice, which she uses to good advantage in the solos. Cessy Grant and Hilda Hawthorne, both favorites with the patrons here, gained additional admirers by their natty appearance and graceful ways. Marie de Rosett did a clever gun drill, meeting with the approbation of the audience. Young Miss Cuba will run till the end of the season on Labor Day. Edward and Josie Evans head the vaudeville talent on the pier this week. They do an act similar to the Midgleys. The Howard Sisters, two agile dancers; Master George Wright, a boy vocalist; Geneva Ardell in Irish melodies, Harry and Sadie Fields, Mamie Remington and others help to fill out an entertaining bill. On Tuesday, 2, a detachment of convalescent soldiers from St. Peter's Hospital, Brooklyn, was entertained at the beach. The numerous places of amusement along the walk continue to draw a continued patronage.

De Wolf Hopper and his merry troupe terminate to-night one of the most successful engagements ever played at Manhattan Beach. During their six weeks' stay, in which time they have presented three operas, the business has been most satisfactory, while the organization, individually and collectively, has achieved a big artistic triumph. Each of the operas presented has been mounted in the best style, the costumes and scenery being most elaborate. Although giving the best of satisfaction in El Capitan and Wang, the Hopper organization was never seen to better advantage than in The Beggar Student. De Wolf Hopper, Alice Judson, Nella Bergen, Mark Smith, and Alice Hosmer have each scored most decisively in their respective roles. After their close the Hopper co. will immediately place in rehearsal The Charlatan. On Monday night The Highwayman, with Camille D'Arville, Joseph O'Mara, and the rest of the New York cast, will receive its first performance here. The acrobatic forces at the fireworks have been materially augmented by the addition of a skillful wire walker. The Fall of Manila is as great a favorite as ever and is witnessed by the usual big crowds. Victor Herbert's Band rendered very interesting and entertaining programmes throughout the week and the concerts were liberally patronized. Last night the officers and crew of the battleship *Texas* were entertained in a round of all the amusements at the beach.

Pearl Andrews is the headliner at Avoca Villa, Bath Beach, this week, where her imitations have "caught on." The rest of the bill is made up of a number of entertaining and pleasing acts. At Ulmer Park there is also a good bill.

The Brighton Beach Theatre disclosed a few new faces this week. Florence Holly did an amusing monologue, Philip Dalton sang well, and William B. Short did some pleasing impersonations. The Menzeli Bartlett Troupe and Henry Halpren are the holdovers.

The patrons of Graham's Music Hall have been thoroughly satisfied with the array of talent presented at Canarsie's principal place of amusement.

The intention to convert the Novelty Theatre into a concert hall the coming season has met with strong opposition from the residents in the immediate vicinity. The church element is leaving no stone unturned to induce the excise commissioner to refuse the granting of a license. Salter and Cronin, who are the promoters of the scheme, are going ahead with their preparations, confident that favorable action will be taken upon their application.

J. H GERHARDT.

COLUMBUS.

The High Street Theatre, which has been in the hands of the scenic artists for the past month, is now finished, and Manager Ovens is justly proud of his house. The prevailing color of the decorations is cream blending to old gold, and the proscenium arch is one of the finest in the country. The ornamental portions of the arch are of bronze and burnished gold. The season at this house will open Aug. 20.

The Southern Theatre will open 15.

The Grand Opera House will open in September with the stock co.

William Burress, of May Irwin's co., is at his home in this city.

Ad Miller, business-manager of the Southern, and Irene Bliss will be married 17.

H. L. NICODEMUS.

INDIANAPOLIS.

The opening of the Park 8 with the Georgia Minstrels will set the theatrical ball rolling. Alone in Greater New York will follow at this house 15-17, and Jule Walters 18-20.

Robert Downing will appear week 22, at English's, and the Empire will open the same week with Irwin Brothers' Specialty co.

Pawnee Bill's Wild West gave two performances to well filled tents July 30. Ringling Brothers' Show is billed for 8.

ALLEN E. WOODALL.

MANAGER BUNNELL'S NEW HOUSE.

Manager G. B. Bunnell has announced that the Travelers' Insurance Company has purchased the Park City Theatre, Bridgeport, Conn., and has leased it to him for a term of years. After many important improvements Mr. Bunnell will reopen the house week of Sept. 19 and is now contracting with first-class attractions for the season. The Park City Theatre is in the heart of Bridgeport, on ground floor, with trolley routes to all surrounding country. It will be operated in connection with Manager Bunnell's famous Hyperion Theatre at New Haven, which also has been extensively improved. Increased population and new trolley facilities, along with the superb management of these houses, assure a prosperous season.

THE MAINE AVENGED.

Hamilton Harris is making arrangements for the coming tour of his new strong play, The Maine Avenged, for which he has invented many powerful scenes and which will have an elaborate mounting. Mr. Harris is well and favorably remembered in juvenile roles with Mary Anderson, in leads at the Boston Theatre and in his years as a successful star in In the Ranks. His office is at the New York Theatrical Exchange, 1393 Broadway.

CORRESPONDENCE

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Clay Clement 1.==DEWEY OPERA HOUSE (Harry Jackson, manager): Jackson's Stock co presented Across the Sea 25-31; excellent production to large and enthusiastic houses. Same co. in Little Em'ly 1-7==ITEMS: Charles E. Cook, formerly manager of the Macdonough, has returned and reports having met with good success with his theatrical ventures in the East.—Harry Napier, lately of the Marie Wainwright co., has been added to the Jackson Stock co. and is now on his way to this city.—Manager Jackson is highly gratified at the auspicious opening of the Dewey Opera House, and states that the attendance has exceeded even his highest expectations.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dark.==BURBANK THEATRE (John C. Fisher, manager): A special production of U. T. C. drew well week ending 31 and closed the long engagement of the Belasco-Thall Stock co. Frank Bacon's co. from the Grand Opera House, San Francisco, with George P. Webster, a great favorite here, as leading man, will open a three weeks' engagement 1 in Under the Polar Star.==ITEMS: Alice Butler, of the Grand Opera House Stock co., Pittsburg, is here on a visit to relatives who reside in Los Angeles.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): The Prodigal Father to good business July 31. The Cripple Creek Elks, No. 316, will give a burlesque circus 5, 6.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): The Prodigal Father July 26, 27; good houses and performances. Harrison co. 4-6.

CONNECTICUT.

NEW HAVEN.—ITEMS: The Boston Novelty co., an organization of merit, have been entertaining the usual crowd at Savin Rock 1-6, and their clever specialties have been cordially received and warmly applauded. Prominent among the artists are the California Trio, Ed Davenport, Willard and Wayne, and the Mystical Floyds.—At Lighthouse Point the Gorman Specialty co., augmented by the war-graph, packed the concert hall daily. At the concert 31 over ten thousand people were present.—Manager Bunnell spent the past week at the Oriental Hotel, Manhattan Beach.—The Hyperion will open its doors to the Brothers Byrne 25. Mr. Bunnell has moved his offices to the front of the theatre and they are being attractively fitted up, and when finished will be the most thoroughly appointed in the State.—Manager Van Buren and Treasurer Peterson will return from their Summer vacations 15. It is rumored, and authentically, that Eugene McKenna has interested himself in the Grand Opera House, which will throw open its doors for continuous performances 15. Mr. McKenna is a rich young business man with a host of friends, and his interest in the Grand will insure success. Treasurer and Mrs. John Hendricks, of the Grand, are members of a house party at Silver Sands.—Mr. and Mrs. Bert Coote (Julie Kingsley) are expected at their pretty cottage, "Coote's Nest," for a few days the last of the month.—Bertha Blanchard, of Richard Mansfield's co., who has been at "The Anchorage," Morris Cove, since July 1, left for New York 3 to return later in the month. Miss Blanchard while in New York will undergo a slight operation for a muscular trouble of the eye.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): When a house is painted, decorated and repaired from box-office to back wall as this house has been during the Summer a thorough renovation and attractive interior is assured. The mural colors are heliotrope and white on a body of faint Nile green, the latter being the prevailing color all over the house. A new drop-curtain, representing "The Flight of Time," has been hung and new carpets and draperies meet the eye at every turn. A spacious manager's office has been built, with desks, etc., for advance men and managers. The stage switchboard has been replaced with a new one giving the newest electrical effects. The lobby and staircases have been somewhat modified. The cycle storage room—a feature especially successful last season—has been improved. Season will open 16 with The Electrician for five days. Thereafter three-day bookings will be the rule. The same orchestra that did so well last season will be retained under the continued leadership of Professor John J. Raynolds.==ITEM: Michael D. Gould, formerly stage-manager of The Tornado, has left for Chicago, where he will join The Heart of Chicago in a similar capacity.

W. P. HOPKINS.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Season will open 17. Manager Gray offers a private box to the person who guesses the name of the opening attraction.==ITEM: Manager John H. Gray has just returned from two weeks' vacation at Pleasure Beach, Conn.—Jules Jordan, of Providence, has organized a large chorus of local talent and will give one of the finest concerts ever given in this city early in September. Talent from Boston and New York will be secured for solo parts and the orchestra will be composed of Boston Symphony members. Mr. Jordan speaks highly of the Willimantic chorus.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Wargraph July 29, 30 small houses.

ILLINOIS

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Sherman Comedy co. 8-13==ITEMS: The Rennick Opera House and the New Opera House have been consolidated under the management of John B Arthurs.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Professor Flint, hypnotist, opened for two weeks 1 to good business.

ROCKFORD.—ITEM: T. J. Hawkes will succeed Maurice Field as assistant manager of the Opera House, assuming his duties 1.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Washburn's Minstrels will open season 29. Human Hearts 31. Side Tracked Sept. 3.==ITEMS: The Grand has been remodeled and redecorated and when opened will be a revelation to players and playgoers alike.—Human Hearts, which has been leased for five years by a stock co., has been placed under the management of W. E. Nankeville, who is rehearsing his co here preparatory to taking the road Sept. 1. He will put two companies out, the Western co. going to the Coast. The leads in the Eastern co. will be taken by Silvia Bidwell and Lawrence Lee. New paper, new scenery and new talent, with plenty of capital, are combined to make this one of the best attractions on the road.

W. E. SIDDONS.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): House will open regular season Sept. 10 with Alone in Greater New York. The Katie Putnam co. changed their date to Dec. 26.==ITEMS: R. V. Prosser left 31 for Columbus, O., to join Al. G. Field's Minstrels.—Monte W. Lewis has gone to Chicago to join Fitz and Webster in A Breezy Time.—Ethel Le Van, of The Merry Maidens co., is here the guest of friends.—Edwin Platt, one of our best local singers, leaves for New York 4 to join an opera co.—The floating concert given by New Albany Lodge of Elks 2 proved the event of the season.

W. L. GROVE.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy manager):==ITEMS: C. M. Murphy, of Montpelier, Ind., has taken management of Grand Opera House, and under his supervision a thorough renovation and decoration is now in progress. The coming attractions will be the Parkinson and Ruth co. 15-20. Regular season will open Sept. 1 with H. Henry's Minstrels.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Graham Earle co. 8-13.==ITEM: The Holden Comedy co. are spending their Summer vacations at Manitou Lake, near here.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Davis Concert co. July 30 to fair but appreciative house. Season will open Sept. 16 with the Carrie Lawson Opera co.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Graham Earle co. 22-27. A Boy Wanted, booked for 30, canceled. Washburn's Minstrels 31. Human Hearts Sept. 5.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Washburn's Minstrels Sept. 1. Human Hearts 10. My Friend from India 13. The Commodore 19. Davis U. T. C. 28.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE: Dark.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Manager Crawford is making many improvements, both inside and out. The pillars for the new *porte-cochere* are now in place. This, when completed, will be not only a desirable architectural embellishment that will call attention to the theatre a square away, but will prove a great boon to audiences on stormy nights by permitting them to take carriages or street cars with the least possible exposure to the weather. Mr. Crawford is a rusher when started and will push work from now until the season opens, 22, with the Merrie Bell Opera co. for a week. The Paiges 29-Sept. 3==GARFIELD PARK: John Marshall and his famous band still draw the crowds. Meanwhile the work on the new Casino is being pushed and it is hoped to be in shape for business in two weeks.

THOMAS R HYATT.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Sharpley Dramatic co. will open season Sept. 5-11.

MAINE.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): The Ensign 1-6 to big houses; much enjoyed.==ITEMS: Gorman's Comedians are drawing exceptionally well at Riverton 1-6.—Edward Sullivan, treasurer of the Portland Theatre, is summering at the Alberta, Old Orchard Beach.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Joseph Green Comedy co. opened for a week 1 with Held by the Enemy to large and highly pleased audience. The work of Joseph Green, Burt McCann and Frank Beals was especially good.

PEAK'S ISLAND.—THE GEM (Byron Douglass, manager): Captain Swift 1-6 to flattering business.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE: The Andrews Opera co. continue to give delightful entertainment to an increasing patronage. The Pirates of Penzance and Iolanthe are the bills 1-6.==ITEMS: Gorman's Alabama Troubadours are furnishing the amusement for Glen Forest 1-6. Weymouth's Comedy co., numbering the Partellos, John Webber, Leonie de Vechio, and Hart and Verona, is Willowdale's attraction.—Dionne's Vaudevillers are soliciting audiences at the Nickelodeon.—Manager John F. Cosgrove has issued his rehearsal call for The Dazzler for 8.—Dan. J Mack, who has been summering here, leaves for New York 7.

ORMSBY A. COURT.

WORCESTER.—ITEM: The shadow of the coming season is evidenced locally by the struggle for the management of our three amusement houses, which has just ended. P. F. Shea and Co., of Springfield, have secured the New Park Theatre, the vaudeville house now building on the site of the burned Bijou Theatre. It is hoped to open this not far from Oct. 15. As Alf T. Wilton will be the resident manager of the new theatre, it may be concluded Messrs. Shea and Co. will have more than a friendly interest in Lothrop's Opera House, which Manager Wilton has for several seasons conducted successfully, and which he will continue to supervise this year. Shea and Co. made a strong effort also to secure the Worcester Theatre, thus giving them entire control of our dramatics, but the directors have retained Manager James F. Rock for another season. For the first time in its history Tony Pastor will not open the Worcester Theatre, but that office will be filled by W. H. West's Minstrels 25. Lothrop's will light up 22, with a week of Joseph J. Dowling in The Electrician.

SPRINGFIELD.—NELSON THEATRE (P. F. Shea and Co., managers): The Knickerbocker Opera co. played another successful week 1-6, presenting Girofle-Girofla, The Bohemian Girl, Cavalleria Rusticana, and Carmen. No popular-price opera co. has given here so genuinely satisfactory a performance. The work of Hattie Belle Ladd, Frank Ridsdale, C. C. Ferguson, James Donnelly, Albert Couch, and Marie du Bedat is especially strong. Miss Sexton, a local singer, appeared again this week in The Bohemian Girl and Carmen and won greater favor by easier and more successful efforts. Theatre will close 6 to open 22 with a Corse Payton co.==ITEM: The Court Square Theatre will open 15 for a three-night engagement of A Female Drummer.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): This house, completely renovated, will be opened 27 with Roland Reed in A Distinguished Guest. Several excellent attractions have been booked.==COLUMBIA OPERA HOUSE (Heslin and Mack, managers): The preliminary season at this house will open 5 with the war-graph, followed by the Spears Comedy co. 8 for a week. The regular season will open the latter part of the month, when only standard attractions will be played.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (O Stair, manager): The second week of the Wilbur-Kirwin Opera co. ended most successfully both from a pecuniary and artistic standpoint. The presentation of Carmen proved an agreeable surprise as regards the co.'s capabilities for work of a more pretentious nature. Susie Kirwin's Carmen was the feature of the performance, her interpretation of the character being decidedly original and well sung. In Harold Gordon the co. possesses a tenor of unusual promise. His Don Jose was splendidly acted and surprised us. The third week, beginning 1, opened with The Bohemian Girl before a large audience. It will be followed by The Mascot, Olivette, The Royal Middy, and Two Vagabonds. Owing to the co.'s success here, they will prolong their stay another week, making the entire engagement four weeks.==GRAND (O Stair, manager): Richards and Pringle's Minstrels 3. Regular season will open 8, with the Holden Stock co.

WILLIAM E. COX.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Richards, Pringle, Rusco and Holland's Minstrels July 30 to a very good house and gave satisfaction. The Pulse of New York 5. Animatoscope 10. Why Smith Left Home 16-19==ITEM: Adrian Lodge, No. 428, B. P. O. E., held a social session July 29 in honor of C. B. Hoyt, the E. R., who left for another field of work. The members of the lodge presented Brother Hoyt with a beautiful charm and a fine Elk's tooth.—Lynn Pratt, of Daly's co., left 1 after a few days' visit to his friend, George W. Armstrong.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh Stock co. closed a very successful season of nine weeks July 28, presenting Frou-Frou to a packed house. The co. has made a hit both socially and professionally, and theatre patrons are pleased to learn that it will return next season.==ITEM: Robert Elliott, late of the Buffalo Stock co., is in the city.

OWASSO.—SALISBURY'S OPERA HOUSE (Barns Brewer, manager): Dark.==CALEDONIA PARK (I. D. H. Ralph, manager): Simon Comedy co. in Oliver Twist July 29 to good business. Same co. in vaudeville 31.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Richards, Pringle, Rusco and Holland's Minstrels had a fair house 2 and gave an excellent performance.

MINNESOTA.

WINONA.—OPERA HOUSE: The coming season will see a new resident manager in the Opera House in the person of Maurice D. Field, who comes here from Rockford, Ill., to take the position left vacant by the resignation of J. Strasilipka. Mr. Strasilipka managed the house from La Crosse. Mr. Field will manage it from Winona and will devote his entire time to the work. During the two years Mr. Strasilipka has so ably managed the house your correspondent has found him always kind and courteous.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Nashville Students opened here July 27 after a week's outing at Alexandria, Minn. McEwen, hypnotist, opened his season 1-6 to a good house. Mr. McEwen is a fast worker, handles his subjects well, and pleases the audience.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Oliver Scott's Minstrels

16. Murray and Mack 28. Alexander Leonard's co 29-Sept. 3 canceled. Ole Olsen Sept. 10.

MISSOURI.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): FRANK C. LONG DRAMATIC CO. presented Old Money Bags, Down in Dixie, The Middleman, Lost and Won, Cuba's Vow, and Work and Wages July 25-30 to fair business.

NEBRASKA.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Woodward Stock co. 15-27 will open the season.

NEW JERSEY.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Haverly's Minstrels will open the season at this house 8. Corse Payton co. 11-13. When London Sleeps 17. Waite Comedy co. Sept. 3.==LYCEUM THEATRE (W. M. Drake, manager): Season will open with Elroy Stock co. 22-27. Chauncey Olcott 30. The Girl from Paris Sept. 3. Deming's Minstrels 4. The Span of Life 8. At Piney Ridge 14. Hogan's Alley 15.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager:) Haverly's Minstrels gave their initial performance here 4 to a large and pleased audience. Mr. Haverly has organized with a co. of capable artists, notably Billy Rice and Frank Cushman. Bogert and O'Brien and the Nichols Sisters made strong hits.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Haverly's Minstrels 6. What happened to Jones 12, 13. When London Sleeps 15, 16. The Real Widow Brown 17. Field and Hanson's Minstrels 19. Australian Beauties 20.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): John L. Sullivan co. 11. The Real Widow Brown 16. Field and Hanson's Minstrels 18.

NEW MEXICO.

LAS VEGAS.—ITEM: Manager Pittenger, of the Duncan, is improving greatly the interior of his house and expects large business next season.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, proprietor and manager; J. Austin Fynes, general manager): The National Opera Comique co. opened an indefinite engagement 1 by singing The Chimes of Normandy. The co. includes Tom Ricketts, Marie Celeste, Cheridah Simpson, J. C. Taylor, C. J. Campbell, Arthur Donaldson, Carlotta Gilman, and a large, well-trained chorus. The musical director is Jose Van Den Berg. The co. is superior in every respect to that which preceded it. Tom Ricketts made an instantaneous hit as Gaspard. He is an actor as well as a singer. Marie Celeste is chic and attractive. Cheridah Simpson has a strong and sweet voice which she knows how to use. The Bohemian Girl was sung 2 and Pinafore and Cavalleria Rusticana 3. The engagement opened to big business, which has continued.==NEW ALBANY THEATRE (C. H. Smith, manager): This popular house reopened to big business 1 with Sam Pitman's Comedy co. as the attraction. The stars, Anna E. Davis and Frederick Herzog, have strong and well balanced support. The opening bill was La Belle Marie. During the week the bill will be changed to The Old Curiosity Shop and A Wife's Secret. The specialties are by Anna and Charles Glocker, George E. Fisher, Harry Tansey, and Mamie Lincoln. A special feature is Manager Taylor's warograph stereopticon. The Pitman co. will stay two weeks. A Boy Wanted 15.==ITEM: Everything is being done as expeditiously as possible to make ready for the opening of the Olympic Theatre Sept. 12. The decorators and scene painters are very busy.—The trustees of the Y. M. A. have decided to let Harmanus Theatre on the percentage plan instead of the fixed rental price of $100 a night. This change was made at the suggestion of Arthur C. Mooreland, who will book attractions at his office in New York. The theatre will be reopened in about five weeks and will then be one of the finest places of amusement in this country.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The season of the Wilson-Cleveland Minstrels opened with a bang 1. The vocalists and comedians in the first part include George Wilson, Billy Emerson, E. M. Hall, John Queen, Bert Merion, Billy Pearl, Nat Wixon, Louis N. Powers, James Johnson, G. H. Shields, Charles G. Weber, Ed Kain, Keno, Joe Eagan, Harry Rex, Thomas Welch, William West, C. A. Downey, and William Rex. E. M. Hall's coon refrain "Nigger, Nigger," and George Wilson's "Zizzy Ze Zum Zum" were the features. In the olio are Baker and Bunnell, musical comedians; Auen and Eagan, bâton jugglers; Keno and Welch, acrobats; Billy Emerson, the Troubadour Four, George Wilson, and Cakedo. The costumes, stage settings and electrical effects are of the best and the whole performance goes with a dash. A unique feature of the daily parade is the fact that the co. is mounted. Frank Dumont directed the rehearsals.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Preliminary season at this house will open 15 with Corse Payton's co. for a week. A Day and a Night 22. Sam Bernard in The Marquis of Michigan 27. Regular season will open Sept. 1 with the Brothers Byrne in Going to the Races.==ITEMS: The staff of this theatre, appointed by Proprietor Millard for the season, is as follows: E. B. Sweet, manager; George Seaman, treasurer; E. A. Nelson, ticket agent; Charles Robertson, leader of orchestra; John Millar, head usher, and O. D. Teal, stage-manager and electrician.—Manager Sweet is again in harness after having spent three weeks at Far Rockaway and in the Catskills. It's needless to say that he had a jolly time.—The lobby of the theatre is being renovated. It's to be redecorated and to have a steel ceiling.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Season opened 1 with the Kennedy Players for two weeks in Pawn Ticket 210, The Midnight Express, The Two Thieves, The Young American, Dora, The Way of the World, and The Hand of Fate. Nellie Kennedy is taking the leading parts, and shows ability of a high order. Business good. W. H. West's Minstrels 15. Sullivan's Troubadours 16-20.==ITEM: Sam S. Shubert, manager of Rand's Opera House, took possession 1. A. Thalheimer will be the resident manager. Ed. Wennett, who has been stage manager of this house for the past five years, will be retained by the present management. Primrose and Dockstader's Minstrels are here rehearsing and will give their first performance 9. The regular season will open 5, 6, with Maude Adams in The Little Minister.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Young Mrs. Winthrop as presented by the stock co. 1-5 proved a powerful attraction, and the excellent work of the co. met with the hearty approval of the large audience.==COOK OPERA HOUSE (J. H. Moore, manager): The Stuart Stock co. appeared in Trilby 1-3 and Camille 4-6, and large audiences were present at every performance. The co., headed by Jessie Bonstelle and Stephen Gratton, is to be commended for its artistic portrayal of the many roles they have assumed.==ITEM: The Stuart and Lyceum Theatre Stock cos. closed their Summer engagements 6 and our amusement-goers lament their departure.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): House has been thoroughly freshened, some improvements have been made, and it is now in readiness for the season, which will open with the Spooners 22-27.==ITEMS: Sidney Ososki, brother-manager of the Shattuck, has gone with a party of friends for a three-weeks' outing to the great lakes.—Sophia Burnham has returned to her home here after a most successful Summer engagement on the Burke circuit.—Mae Harding will join the Casino co. 15.—Charles A. Bird,

formerly manager of the Shattuck, is visiting his friend, Arthur C. Sidman, at his home, Bensonhurst, L. I.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Deming's Minstrels opened the regular season at this house 1, 2 to large and pleased audiences. Arthur Deming is a whole show in himself, but he has a strong supporting co. The clog dancing of George W. Rowe was very artistic. The Madrigal 12. Spears Comedy co. 15-20. ==TOWN HALL (F. H. Hathorn, manager): W. H. West's Minstrels 18. ==CONVENTION HALL (B. Brunner, manager): Primrose and Dockstader Minstrels 11.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Waite's Comic Opera co. opened a week's engagement to a packed house 1 in Fra Diavolo. The co. is first-class, the chorus large and strong, and the costumes and scenery very elaborate. Repertoire consists of Fra Diavolo, Said Pasha, The Bohemian Girl, Paul Jones, The Chimes of Normandy, Two Year Bonds, The Mikado, Two Vagabonds and Pinafore. Corse Payton's Comedy co. 8-13. William H. West's Minstrels 17. Regular season will open 27 with Belle Archer.

UTICA.—OPERA HOUSE (Samuel S. Shubert, manager): Primrose and Dockstader's Minstrels will open their season here 25.==ITEMS: Katherine Germaine has been spending a few days at her home in this city.—Treasurer Warren R. Day, of the Opera House, who has been spending his vacation at Lewis Point, on Oneida Lake, has returned. —Manager Shubert will give the Opera House a thorough renovating and refitting before the season opens.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Arthur Deming's Minstrels July 30 to fair-sized audience; performance good. Corse Payton Stock co. opened their season here 1; repertoire Woman Against Woman, Only a Farmer's Daughter, Alone in London, A Runaway Wife, The White Slave, and On the Rappahannock; good business; audience well pleased.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Regular season will open with Primrose and Dockstader's Minstrels 17. Sowing the Wind 31. The Devil's Auction Sept. 4.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Season will open here 29 with Wilson Comedy co. Black Patti's Troubadours Sept. 2.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (E. A. Coyne, manager): Season will open 8 with Deming's Minstrels.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Cleveland and Wilson's Minstrels had a crowed house and gave satisfaction 2.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Arthur Deming's Great Minstrels 3 to big business.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Arthur Deming's Minstrels will open the regular season here 11.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Neill Stock co. Aug. 4-6. Gorton's Minstrels 25. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Neill Stock co. 1-3.

OHIO.

DAYTON.—ITEMS: John W. Vogel, and his business-manager, Edwin De Coursay, paid us a brief visit, calling on friends. Al G Fields' Minstrels will open the season at the Grand Opera House 12. Manager Harry E Feicht is willing to give up summer vacation for an active season, claiming that he is happiest when busiest. J. W. WEIDNER.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): Season will open 8 with Al. G. Fields' Minstrels ==ITEM: The Elks will entertain Mr. Fields and his co. after the performance.—On Sept. 1 the management of the Grand will be assumed by C. E. Perry, who comes here highly recommended from Bloomington, Ill.

ST. MARY'S.—ITEM: John J. Hauss, of this city, has purchased the Park Theatre and expects to personally book and manage the house the coming season.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Tommy Shearer co. will rehearse 22-27.==CITY OPERA HOUSE (S. E. Riblet, manager): Dark.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Manager Miller has secured The Booming Town for the opening attraction 30.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Al. G. Fields will open the season 11.

PENNSYLVANIA.

CARLISLE.—ITEMS: The Stuart Opera House is rapidly nearing completion. The house is on the ground floor and will seat 1400. It is now in the hands of the painters and decorators. The scenery is by Wiss, of Tyrone, Pa. The house will open Sept 1 with El Capitan. Mr. Appell, manager of the new house, was in town recently. He will have in his circuit this season Harrisburg, Pottsville, Lebanon, Hazleton, and Carlisle. He has an excellent line of attractions booked and our people are anxiously awaiting the season's opening, when they hope to show the theatrical world that Carlisle is not dead. Martin O'Toole will have charge of all the house programmes on the circuit this season. Dickinson College will open about Sept. 15 with about 700 students, who will boom the attendance at the opera house.—Frank Rhoads, last season musical director with Hogan's Alley No. 2, will go with the No. 1 co. next season.—The Dickinson College Orchestra is filling a Summer engagement at a park in Shamokin.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera Co in The Mikado pleased large audiences 1-6; the leading parts were well taken by Edna Thornton, Bertha Salinger, Herbert Salinger, Harry Hanlon, and Jack Martin. The Mascot 8-13.==FULTON OPERA HOUSE (Yeckler and Gleim, managers): Cleveland and Wilson's Minstrels 6.

ALTOONA.—LAKEMONT PARK THEATRE (P. R. R. Traction co., managers): Okabe Japanese Troupe 1-6 gave an excellent performance to fair houses. This attraction closes the Summer season at the Park.==ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Haverly's Minstrels 11. House will open for the Winter season Sept. 5.==ITEM: Willard Lee is visiting his mother in this city.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Spooners will open the Opera House 8-13 in the following new plays: Hobson's Choice, Little Maverick, The Pearl of Savoy, A Fair Rebel, Dr. Jekyll and Mr. Hyde, Eccles' girls, A Woman's Devotion, The Dean, and The Colonel's Daughter. Wilson Tanner, C. C. Palmer and Joe O'Hare joined co. here.

READING.—CARSONIA PARK PAVILION (managed by the United Traction co.): The Park Opera co. gave The Three Black Cloaks July 28-30 and The Grand Duchess 1-3. Both operas were well sung to fair audiences.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Auditorium has been fitted up with new scenery and everything is in first-class condition. Season will open 6 with Side Tracked.

WILLIAMSPORT.—VALLAMONT PARK: Kane's Opera co. 1-6; second week to large business; excellent co.==LYCOMING OPERA HOUSE: Cleveland and Wilson's Minstrels 5.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Cleveland and Wilson's Minstrels 3 pleased a packed house.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The regular engagement of the Brinkley Opera co. ended July 30, but Manager Boyle prevailed on the management to stay another week, which opened 31 with Cavalleria Rusticana and Trial by Jury as the bill. Fra Diavolo and The Chimes of Normandy will fill out the week. Business excellent.

TEXAS.

WACO.—AUDITORIUM (Andrew Waldron, manager): Jennie Calef co. July 25-30 presented Trixie and Little Barefoot to the capacity nightly; performances excellent.==ITEM: James M. Drake, former manager of the Auditorium, severed his connection 22. Andrew Waldron is now in charge and also manages the stage. Your correspondent returned 26 from a trip to Chicago and points in Michigan. The crop prospect this Fall is the finest Texas has had in years, and we will have more corn and cotton than the farmers can handle.

W. V. LYONS.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE and NEW GRAND THEATRE: Dark.==ITEM: Lincoln J. Carter has been spending the past week sojourning in our mountain cañons.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Mary Howe Lavin in circuit 9.==ITEM: The Brosnahan-Jackson Comedy co. of this place commenced rehearsals here 3 and will open the season at the Opera House 11. The co. carries 25 people, special scenery for every play, and uniformed band and orchestra. They have arranged for several plays on royalty, notably Maine and Georgia, Forgiven, Only a Farmer's Daughter, A Child of Destiny, and Infatuation.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Al. G. Fields' Minstrels will open the season 29.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Jossey Marvin co. 1-6.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Hennessy Leroyle, supported by a clever co., in Other People's Money 1 to fair audience. Roney's Boys 5. South Before the War 17. A Night at the Circus 22. The Gay Matinee Girl 28.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Gorton's Minstrel's July 31 to fair business; performance good.

LA CROSSE.—THEATRE (J. Strasilipka, manager): House will open for the season 13, with Scott's Minstrels. A Milk White Flag 17. The Heart of Chicago 20. Under the Dome 24. Grimes' Cellar Door 27.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Little Trixie July 25 to fair house. Moving Picure Lecture 5.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Pearson Stock co July 25-30 in The White Squadron, The Police Patrol, The Land of the Midnight Sun, The Midnight Alarm, and The District Fair to full houses; audiences well pleased. Oliver Scott's Minstrels 5.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Ferris Comedians to small business July 25-30; co. good. Hennessy Leroyle 3.==COLUMBIA HALL (A. J. Schroeder, manager): May Smith Robbins in Little Trixie to small house 31.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Other People's Money by Hennessy LeRoyle and a good co. was enjoyed by a fair-sized audience July 31. South Before the War 15 will formally open the season here.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Margaret Anglin co. in Christopher, Jr., The Mysterious Mr. Bugle, and As You Like It July 26-30 to big business; excellent performances. As Rosalind Miss Anglin was conceded to be at her best, and, if curtain-calls prove anything, she certainly received more favor during her brief engagement than any other actress that has played here in recent years. The Ainsworth co., of Boston, gave a pleasant evening's entertainment 1 to a fair-sized house.

WINNIPEG.—THEATRE (C. P. Walker, manager): The Neill Stock co. produced to large audiences July 24-30 Diplomacy, The Amazons, A Social Highwayman, and Sweet Lavender. Theatre will be dark until 18, when a minstrel show is booked. Regular season will open Sept. 6. Manager Walker is still in New York city.==GRAND OPERA HOUSE (W. H. Seach, manager): Empire Stock co. will return 15-20.==ITEM: Greta Grenfell, of the London, England, Gaiety co., is visiting here.

TORONTO.—ISLAND ROOF-GARDEN: The Willis Stock co. are presenting a double bill 1-6, which is meeting with the approval of the large audiences. The minstrel first embraces new songs and dances and was well received, the performance concluding with a sketch entitled My Turn Next. Our Boys 8-13.

OTTAWA.—ITEMS: The Grand Opera House is undergoing extensive alterations. New chairs and other improvements will be added to make it as comfortable as possible. Manager Joseph Frank has returned to the city and will continue to look after the interests of George W. Jacobs here.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Margaret Anglin co. closed a three nights' engagement July 23 with As You Like It. Marion's Extravaganza co 27 gave satisfaction to a big house.

ARENA.

MEXICO, MO.—Cooper and Co.'s Circus July 27, 28 to capacity of tents, giving satisfaction.

PENN YAN, N. Y.—Hunting's Circus July 27, 28 to fair business.

ARDMORE, I. T.—Forepaugh and Sells Brothers' Circus gave two performances July 30 to fair-sized crowds.

STEVENS POINT, WIS.—John Robinson's Circus showed to a good business 1; thoroughly good and up-to-date performance.

OKLAHOMA CITY, O. T.—Forepaugh and Sells Brothers' Circus July 29; good business in afternoon; light attendance at night.

ROCKVILLE, IND.—Wallace's Circus July 27 to large and pleased attendance. The Stirk Family, the Nelsons, the Delemeads, and the Morrico Sisters made hits.

LAS VEGAS, N. M.—Colonel Hall's Circus, booked for 5, 6, has been notified by the City Council that it cannot show here, in view of the prevalence of small pox in the vicinity.

TORONTO, CAN.—Walter L. Main's Circus played to capacity afternoon and evening 1; excellent performance. The Eddy family proved a revelation and the Werrtz family are worthy of mention.

BLOOMINGTON, ILL.—Ringling Brothers' Circus 2 to two good-sized audiences. The attendance at both performances was materially decreased on account of rain. The show gave satisfaction. The Fishers, aerial artists, attracted special attention, this being their home. Pawnee Bill's Wild West 4.

AT REDFIELD, SOUTH DAKOTA.

Redfield has just completed and equipped one of the largest and finest opera houses in South Dakota. It is 50 x 150 feet, fronts on the main street, with entrance direct from the street without stairs. The building has been built with a view to booking the largest traveling companies. Its seating capacity is 800 and it is well lighted and well ventilated. The dressing-rooms are under the stage, roomy, convenient and accessible from the street. The management of the new house is corresponding now to secure some fine though not very expensive attraction with which to open the house between Sept. 1 and 15. Burleigh Milton, manager of the house, is editor and proprietor of the Redfield *Journal-Observer*, the motto of which is "Man was born to hustle."

HER MAJESTY THE COOK.

George W. Monroe, the well-known star comedian, will be seen the coming season in a new farce comedy, Her Majesty the Cook, written by William F. Carroll. Those who have read the play predict for it a great success. The tour will be under the direction of James P. Colton, who says he is pleased with the offers of dates he has already received from the principal theatres, notwithstanding the lateness of the announcement of his plans. He may be addressed at his Summer home, Sayville, L. I., N. Y.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HIRED GIRL (Blaney's; W. S. Butterfield, bus.-mgr.): Stamford, Conn., Aug. 11, Hartford 12, 13, Wallingford 15, New London 16, Willimantic 17, Woonsocket, R. I., 18, New Bedford, Mass., 19, Fall River 20.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Milwaukee, Wis., Aug. 13, 14, Waukesha 15, Madison 16, La Crosse 17, Winona 18.

BUBB'S COMEDIANS (Harry Bubb, mgr.): Montgomery, Pa., Aug. 13, Williamsport 15-20.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 8—indefinite.

CHASE-LISTER: Anamosa, Iowa, Aug. 15-20, Mt. Pleasant 22-27.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Schenectady, N. Y., Aug. 8-13, Poughkeepsie 15-20, Troy 22-27.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Elizabeth, N. J., Aug. 11-13, Trenton 15-27.

FERRIS COMEDIANS (Dick Ferris, mgr.): Menasha, Wis., Aug. 8-13.

FRAWLEY: San Francisco, Cal., June 13—indefinite.

GOING TO THE RACES (W. E. Flack, mgr.): Norwich, Conn., Aug. 22, New London 23, New Haven 24, Waterbury 25, Hartford 26, 27.

GREENE, JOSEPH: Eastport, Me., Aug. 8-13, Calais 15-20.

HOEFFLER STOCK (Jack Hoeffler, mgr.): Oshkosh, Wis., Aug. 1-13.

KING DRAMATIC (Charles King, mgr.): Dover, Del., Aug. 8-13, Denton, Md., 15-20.

LEWIS, DOROTHY (W. O. Edmunds, mgr.): Indianapolis, Ind., Aug. 15-17, Columbus, O., 18-20.

LONG, FRANK E.: Moberly, Mo., Aug. 8-13.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Ft. Wayne, Ind., Aug. 22, Terre Haute 23, Mattoon, Ill., 24.

MCCULLOM STOCK: Cape Cottage, Me.—indefinite.

NEILL COMPANY: Grand Forks, N. Dak., Aug. 1-3, Fargo 4-6.

PERUCHI-BELDENI: Nashville, Tenn., July 18-Aug 14.

PUDD'NHEAD WILSON: Boston, Mass., Aug. 22, Sept 3.

RANKIN, MCKEE (Stock): St. Paul, Minn., July 11—indefinite.

ROBINSON-DEVYNE (Robinson and Langdon, mgrs.): Alpena, Mich., Aug. 8-22.

SALISBURY STOCK: Milwaukee, Wis., May 22—indefinite.

SAM T. SHAW: Tacoma, Wash., Aug. 8-13.

SEWARD COMEDY (Edward C. Stewart, mgr.): Frostburg, Md., Aug. 6-8.

SHERMAN, ROBERT: Clinton, Ill., Aug. 8-13.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Aspen, Col., Aug. 8-20.

THANHOUSER STOCK: Atlanta, Ga.—indefinite.

THE NANCY HANKS: Amherst, N. S., Aug. 9, Moncton, N. B., 10, St. John 11-13.

THE SPOONERS (B. S. Spooner, mgr.): Franklin, Pa., Aug. 8-13, Jamestown 15-20.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.

BROADWAY THEATRE OPERA: Manhattan Beach, N. Y., Aug. 8-20.

HERBERT, VICTOR: Manhattan Beach, N. Y., June 27—indefinite.

KANE OPERA (No. 1): York, Pa.—indefinite.

KANE OPERA (No. 2): Williamsport, Pa., July 25-Aug. 6.

NEW ENGLAND COMIC OPERA: Atlantic City, N. J., Aug. 1—indefinite.

PALMER OPERA: Lancaster, Pa., June 27—indefinite.

WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

VARIETY.

GAY MORNING GLORIES: Cincinnati, O., Aug. 7-13, Louisville, Ky., 14-20.

MINSTRELS.

CLEVELAND AND WILSON'S: Baltimore, Md., Aug. 8-10, Washington, D. C., 11-13.

GORTON'S: Stillwater, Minn., Aug. 9, Hudson, Wis., 10, St. Cloud, Minn., 11, Little Falls 12, Fargo, N. D., 13, Crookston, Minn., 15, Grand Forks, N. D., 16, Winnipeg, Man., 19, 20.

HAVERLY'S (J. H. Haverly, mgr.): Harrisburg, Pa., Aug. 10, Altoona 11, Johnstown 12, Greensburg 13, Salem, O., 15, Canton 16.

SCOTT'S: Eau Claire, Wis., Aug. 10, Wabasha Minn., 11, Winona 12, La Crosse, Wis., 13, Rochester, Minn., 15, Owatonna 16, Mankato 17.

PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Troy, N. Y., Aug. 9, Saratoga 10, 11, Gloversville 12, Utica 13, Rome 15, Syracuse 16, Oswego 17.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Indianapolis, Ind., Aug. 8-13, Cincinnati, O., 14.

MISCELLANEOUS.

BELLSTEDT CONCERT BAND: New Orleans—indefinite.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.

B. R. RAVEN'S BAND: Brighton Beach, N. Y.—indefinite.

CAMERON CONCERT CO. (Charles Lee Noir, mgr.): Ashland, Pa., Aug. 11, Girardville 12, Mt. Carmel 13, Shenandoah 15, Tower City 16, Lewisburg 18, Williamsport 19.

COYLE MUSEUM: Omaha, Neb., June 27—indefinite.

MCEWEN, HYPNOTIST: Princeton, Minn., Aug. 8-10, Willmar 11-13, Marshall 15-17, Pipestone 18-20.

CIRCUSES.

BARNUM AND BAILEY: Sunderland, Eng., Aug. 1, 2, West Hartlepool 3, Scarboro 4, York 5, Lincoln 6, Blackpool 8-10, Preston 11, 12, Southport 13, Bristol 15-18, Weymouth 19, Bournemouth 20, Southampton 22, 23.

BUFFALO BILL: Chicago, Ill., Aug. 1-8.

MAIN, WALTER L.: Sarnia, Ont., Aug. 10, Petrolia 11, Strathroy 12, Goderich 13, Kincardine 15.

PAWNEE BILL'S WILD WEST: La Salle, Ill., Aug. 9, Joliet 10, Ottawa 11, Peoria 12, Paris 15, Brazil, Ind., 16, Terre Haute 17, Frankford 18, Logansport 19, Elwood 20.

RUNNING ELKS WILD WEST: Asbury Park, N. J., Aug. 1-8.

Born.

MANSFIELD.—At Rye, N. Y., Wednesday, Aug. 3, a son to Mr. and Mrs. Richard Mansfield.

Married.

BETTS—LOSEE.—Herbert K. Betts and Amele Losee, at Alpena, Mich., on Aug. 2.

FAUL—WEIL.—At Buffalo, N. Y., July 31, Ed Faul and Leonore Weil.

SALTER—WILLIAMS.—Ed R. Salter and Lottie Williams, at Chicago, Ill., on Aug. 1.

Died.

BLEECKER.—At his home in Brooklyn, N. Y., Aug. 5, Sylvester Bleecker (Groesbeck), aged 74 years.

BROTHWELL.—Charles R. Brothwell, at Bridgeport, Conn., on Aug. 1, of cancer, aged 65 years.

FREEZE.—At East Randolph, N. Y., July 24, Mary Freeze, of consumption.

GILLETTE.—At his home in this city, Aug. 4, Edwin Forrest Gillette.

KINSLEY.—Algernon S. Kinsley, at Somerville, Mass., on July 28, of appendicitis, aged 28 years.

LEVY.—At Los Angeles, Cal., July 22, Mrs. Welcome Levy.

RAU.—Mrs. Henrietta Rau (Henriette Beleur), in New York city, on Aug. 1, of heart failure.

SEAMON.—Charles V. Seamon, at Sheffield, Mass., on July 26, of consumption.

SELLS.—Ephraim W. Sells, in Columbus, O., Aug. 1, of Bright's disease.

SMITH.—At Taunton, Mass., Aug. 3, Shirley Smith.

THE ROYAL BOX

Mr. CHARLES COGHLAN will not open his season till Sept. 12. Rehearsals begin Monday, August 22, 10 A. M., Fifth Ave. Theatre, New York. Please acknowledge.

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NEWS OF THE CIRCUSES.

WALTER L. MAIN'S.

Advance car No. 1 is now under the management of Fred McMann, a thoroughly competent man, while the advance press work is in the efficient hands of Al. Dolson and J. C. Carroll. J. Henry Rice is doing some unprecedented work this season in handling Canadian licenses. This is Mr. Rice's third season as general contracting agent in advance of all cars and advertising forces. On car No. 1, under Mr. McMann, are twenty-six of the pick of bill posters, with J. Schaffer as boss. They are D. Merwin, T. Burman, J. McDonough, Hugh Watson, Patsy McCann, H. Wilson, C. Warner, D. Delavan, Tom Williams, Matt Worthington, Berry Jennings, Ed Hurst, Tom Matson, E. Eversole, Ben Burridge, James Brewster, H. Thomas, Charles Borden, Doug Borden, R. Carroll, Henry Rich, and porters. Harry Murray still drives all before him, cleans up all that is left undone, and gives everything a last touching up before the show's arrival. He is on car No. 3, with twenty men. Joseph Keener is his chief assistant, and W. Laudaker his second. On this car are George Wilson, Dick Root, George Hummel, J. Freebury, P. Richarts, Frank Barr, Will Hornish, Jerry McGuire, Tom Hoke, Will Emmett, Fred Donnahue, Stuart White, Henry Colson, Ross Robertson, Dick Alton, Bert Moss, and George Jones. The excursion billing of car No. 3 this season has probably never been excelled in circus work before. G. W. Malone, who is coming rapidly to the front as a hustler, has been promoted from car No. 3 to the position of head lithographer on car No. 1. When all these have covered the ground Don McKinzie, the never fail, twenty-four hour man, makes good all the oversights of those preceding him. Through untiring zeal and watchfulness, combined with the judgment that comes with years of experience, he has thus far prevented the show from losing a single performance. Yet he is finding it hard to keep up with the swift pace of his colleague, the youngest man with the show, George Cole, manager of advertising privileges. I. V. Strebig is railroad contractor, and a more efficient railroad man than Mr. Strebig never made a transportation contract.

The business of the show has been exceptionally good. In the maritime and Canadian Provinces the tents have been packed, and all ticket sales frequently stopped. The press have had only praise for Mr. Main's really excellent show.

NOTE.

Kate Adams, a former circus queen, and widow of George Morton, the clown, is living in New Haven, Conn., in a poverty-stricken condition. It is reported that she is to be committed to Springfield Farm, the county poor house.

MATTERS OF FACT.

John Laughlin, manager of the Lyceum Theatre, Buffalo, will direct the new opera house at Niagara Falls the coming season. Two years ago Mr. Laughlin had the management of the theatre standing on the site of the present house, and the receipts frequently amounted to $600 a performance. Only high-class attractions will be booked, and the stand is a convenient one for companies going to and from Canada.

May Blossom, popular with the stock companies, may be secured on royalty.

Clayton C. Ferguson, with a repertoire of forty grand and comic operas, is at liberty for leading tenor roles.

Manager Charles S. Hubbard has the fair date, Sept. 6 to 8, open at the Opera House, Ogdensburg, N. Y., to a first-class attraction.

A number of Jacob Litt's plays, which have survived several seasons on the road, are now offered on royalty. The plays include The Last Stroke, The War of Wealth, Shatt No 2, Sins of the Night, A Yenuine Yentleman, Ole Olson, and Matilda.

The King Dramatic company will present some of the best melodramas that have been on the boards the coming season. A stage-manager capable of playing heavies is wanted to complete the organization by Manager N. Appell, who has the time nearly booked.

"Rialto," care this office, will give $50 for a good engagement for next season.

Franklin, Ind., is a good show town, situated within easy distance of Indianapolis and Louisville. Will J. Martin manages the Opera House, which seats 1,000.

Street and evening dresses are offered at bargain prices by Mrs. Desean, at 157 West Eighty-fourth street.

Attention is drawn to the advertisement of James J. Armstrong in another column. The profession is thoroughly acquainted with the reputation of Mr. Armstrong as a vaudeville agent. He has enlarged his offices, with the object of giving special attention to legitimate and operatic artists who desire to enter the field of vaudeville; also offers special facilities to managers and artists in booking, routing and organizing companies in opera, drama, vaudeville or burlesque.

Helen Guest, who did good work with The Real Widow Brown the past season, is disengaged. She plays juveniles and ingenues.

Frank Sylvester has not signed with Madame Modjeska for the coming season and is still open to negotiations.

The artistic work of Stephen Wright has been much admired this Summer by the patrons of McCullum's Theatre, Cape Cottage, Me.

A limited number of standard repertoire companies can secure desirable time in the Canadian cities, Hamilton, London and St. Thomas, without any war taxes to pay, by applying to C. J. Whitney at Detroit, Mich.

Seth Cabell Halsey may be addressed care of this office. He is a graduate of the Wheatcroft school and has not yet closed for next season.

Clifford and Huth, who are to star in A High Born Lady, have called the members of their company for rehearsal at the People's Theatre, this city, Aug. 22. An acknowledgment of the call should be made to Billy S. Clifford, in care of Tony Pastor's Theatre.

L. S. Hornor, manager of the Grand Opera House, Clarksburg, W. Va., has Sept. 7 and 8 open for a strong attraction on a good certainty, or will play a standard repertoire company week of Sept. 5.

Alice Hosmer, the talented comedienne and character actress, who has been a prominent member of the De Wolf Hopper organization for several years, is open to good offers and may be communicated with at 16 West Sixty-fifth Street.

E. V. Evans, business-manager for Sawtelle's Dramatic company for three seasons, finds himself unsigned for the first time in five years. He has a thorough knowledge of the business.

An American Beauty, originally presented by Lillian Russell and afterward by Corinne, can now be had on royalty by repertoire opera companies. Arthur W. Tams, 109 West Twenty-eighth Street, is the agent for the opera.

Ollie Evans, who has been associated with a lot of clever people, including Frank M. Kendrick, William Warren, Gussie Morton, Kathryn Ingraham, Lora Thorne and others, by Managers Isham and Stine, will be seen in a number of one act comedies the coming season. The time is now being booked from the offices of the management at 10 East Fourteenth Street.

Al. W. Cross, who has a reputation as a hustling advance man, is still open to engagement. His address is 311 North Broadway, St. Louis.

William Owen has secured the right to A Cavalier of France from Espy Williams, its author, and will make it the feature of his next season through Canada and the West. There is considerable territory east of the Mississippi River in which this play has not been seen, and as it is a valuable property no doubt many will wish to secure the right to its use for that territory. Communications will reach Mr. Williams in care of Wagenhals and Kemper, 1440 Broadway.

George Herrmann has the complete outfit of costumes, scenery, and paraphernalia for the production of The Isle of Champagne. Parties intending to present this opera the coming season would do well to communicate with him at P. O Box 15, Station D, New York city.

Helen L. Smith, late of E. E. Rice's companies, has taken a house at 653 West Franklin street, Baltimore, Md., where she will be able to accommodate a number of the profession. The house is within easy distance of the theatres.

The Academy of Music at Haverhill, Mass., has been refitted and equipped with new scenery. Open time for the best attractions can still be had of Manager J. F. West.

The Davis Theatre, Huntington, W. Va., has changed hands and Joseph R. Gallick is now in charge. A limited number of the best attractions only will receive recognition under the new management.

A clever comedian, who has filled many prominent parts in stock and leading road attractions, gaining the praise of the press everywhere, is Charles Avery. His work in the title-role in Charley's Aunt at the Girard Avenue Theatre last season was highly praised. He is considering several offers for the coming season.

Attractions intending an invasion of Texas this season will find Muscogee, Ind. Ter., a good town to "break that jump." N. K. G. Shepard is the manager here and will play but one attraction a week.

Gus P. Thomas, for a number of seasons the leading tenor with Hoyt's A Trip to Chinatown, will not continue with that attraction next season. Mr. Thomas has a good voice and knows how to use it. He has just returned from his vacation at Toronto.

Hicks and Lindsey have taken the management of the Grand Opera House, at Tyler, Tex., one of the best theatres in that State. Its stage is large enough to accommodate almost any attraction on the road. Holders of contracts should communicate with the new managers.

Their old stock of costumes, swords, etc., will be disposed of at half price by the Eaves Costume Company to make room for new wares. Many valuable character and historical costumes will be found in the outfit. The Eaves Company is still at the old address, 63 East Twelfth Street.

Gus Bernard has let to James R. Waite two of Ullie Akerstrom's plays, A Bachelor's Housekeeper and The Sultan's Daughter. He has also let to the New England Comedy company Miss Akerstrom's version of Aladdin and canceled Tommy Shearer's right to that play.

Emmett C. King is at liberty for engagement as leading man or leading juvenile in stock or combination, and may be addressed in care of THE MIRROR.

Eleanor Merron is open to engagement for leading work. Miss Merron is a clever and a versatile actress, and her admirable acting in the Lyceum Theatre Stock company in All the Comforts of Home, Gloriana, and with Fanny Davenport, Julia Marlowe, Robert B. Mantell and others is well remembered.

PROFESSIONAL CARDS.

Baby Beatrice,

SIX YEAR OLD SOUBRETTE,

AT LIBERTY.

Baby Beatrice is the feature of Martin's production of Uncle Tom's Cabin. She is a dainty, diminutive lass scarcely six years old, but with the action and polish of an experienced actress. In the role of Eva she recited the lines correctly and clearly and made the hit of the performance. Between the first and second act she gave a characteristic song and dance.—*Detroit Tribune.*

Strong Buck, Wing and Toe Dancing Specialty.

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CHARLES AVERY

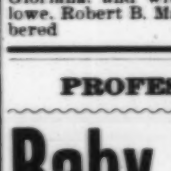
Light or Low Comedian.

Last season, Paris Model, Curse of Gold and specially engaged for Charley's Aunt with the Grand Avenue Theatre Stock, Philadelphia.

"Charles Avery, the well-known comedian, essayed with complete success the role of Lord Fancourt Babberly. Mr. Avery's performance was clear cut and original, and was received with approving roars of laughter."—*Philadelphia North American*, Nov. 26, 1897.

DISENGAGED. Address MIRROR.

Humbert Sinatra



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Send your name, address, lines of business, height, weight, complexion, and a twenty word sketch of your experience, together with one dollar, to Geo. D. Macintyre, business agent of the Actors' Society, and your name, address and the information supplied will appear in the Directory.

NOTICE REGARDING

Isle of Champagne Opera

I was informed that parties are negotiating to put the opera ISLE OF CHAMPAGNE on the road next season. I hereby wish to inform such party or parties that the complete outfit of costumes, scenery, props, trunks, etc., in first-class condition, and ready to use a number of seasons, are for sale at a figure one-third of what it cost to build the outfit. Said party, if my information is correct which I have received, will fare well by addressing me and making appointment. Address

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Care Wagenhals and Kemper, Klaw and Erlanger's Exchange, New York City.

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THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

X.—The Pliable Contortionist.

In Sunday clothes, I don't suppose
You'd guess so,
Yet I can score in stunts, or more
Or less, so:
Don't scoff if I am apt to sigh
When plastic—
'Tis hard, I say, to be a gay
Elastic.

I strike a line that's like a fine
Inverting
Of all that's right, the while 'tis quite
Diverting.
Though oftentime most crooked, I'm
No sinner—
Just what I'd call, had I the gall,
A winner.

Yet, don't you know, I never go
Like others,
Like soubrette songs of lovers' wrongs,
Or mothers'—
I seem apart from common art,
And to me
'Tis all as Greek—that's why I'm meek,
And gloomy.

A letter addressed by a manager of some prominence to the principal of a leading dramatic school has come to my notice. The manager had sought to engage several graduates of the school and had been asked what he intended to pay. He replied: "I had no idea that a question of salary ever entered the head of an aspirant." Now, every true American is an admirer of nerve, and I consider this one of the most nervous propositions that ever came my way. Why on earth should a dramatic beginner ignore the matter of compensation? Setting aside the perhaps insignificant necessity of daily bread, should anyone deride the students of law, of art, of medicine, because they expect to be paid for the fruits of their learning? And are students of the drama to be deemed less eligible than others in the scale of wage-earners?

There has been no end of railing by professional players because of certain students who have given their services for little or no recompense beyond mere experience, and this point of complaint has been well taken. The fact that some honest, worthy professionals have been deprived of a means of livelihood through the competition of unpaid newcomers is deeply to be deplored. But here, on the other hand, is a manager kicking by inference when graduated students wish to enter the field on a fair and equitable basis of compensation for merit, not asking engagement unless they be worthy of their hire. I fancy that this sort of thing rather removes the blame from the much maligned students and turns the hose on the managers themselves.

Maud Courtney has been so kind as to let me copy a letter addressed to her by Anna Macfarlane, the little daughter of A. R. Macfarlane, of Duluth, Minn. As some fair readers may choose to help little Anna in her good work, I am glad to publish the communication:

The ladies of our little Glen Avon Presbyterian Church, the only place of worship in this suburb of Duluth, have been working very hard for the past year or two trying to keep up the church, and have succeeded fairly well by giving one entertainment after another. They are now preparing to have a flower show late in August, and I have thought out what I hope will be a grand surprise for them. It is this: I am, with my mamma's consent, asking a few of the most prominent ladies of the United States if they will send me a doll, dressed by themselves, to be exhibited at the flower show and afterward sold to the best advantage. I sincerely hope you will be one of the first to send me a little doll, so as to encourage others to follow your kind example in this good cause. Please forgive me for troubling you. I am eleven years old.

Players whose routes will take them to Duluth this season might be casting their bread upon the waters with prospect of appreciative returns, and doing charitable work in the bargain, by giving little Anna a helping hand, for I have no doubt that the contributors of dolls will be gratefully advertised.

Someone has sent me a synopsis of the "grand musical society drama, The Prodigal," by a writer of "superior talent," in which "the author brings to light many scenes in the fast life of great cities, unseen by the public, but accessible only to prodigals and their associates." Do not pause to reflect upon a city "unseen by the public," but read the thrilling synopsis:

ACT I.—Curtain rises with a drawing-room scene: the domestics are dusting and preparing for a grand reception on the coming of age of the son, Charlie Dacre, during which detectives appear to arrest him for forgeries. In order to save him his father signs away a large sum of money, which brings on the ruin of the family. (Prodigal absconds.)

ACT II.—Troubles increase, the landlord puts in a distress warrant for rent, and, being unable to pay, they are evicted. (All lost but the piano.)

ACT III.—A mother's grief. A ruined home. Reduced to the last dollar. Piano about to be sold when bank books are found to be falsified and greater portion of money refunded. (Great joy.) Dacres sends colored servant to New York to find the Prodigal.

ACT IV.—The Prodigal's career. Fast life in New York. Saloons, gambling dens, and familiar scenes on the Bowery. Inside view of a gambling dive, demi-monde gamblers, etc. (The Prodigal shot.) The Prodigal attended by a nurse who becomes attached to him and plays a very pathetic part: she sings the author's great song, "Oh! if I Could Now Recall the Past!" Prodigal reflects upon past, and sees his folly. Old Joe, the colored servant, has been three (3) weeks in New York, and at last finds him out.

ACT V.—The Prodigal's return. (New song by the author.) His old friend, the banker's son, still clings to him, and a double marriage is arranged between the families present. Prodigal introduces his nurse to his parents. Great rejoicing, concluded with solo, "Home, Sweet Home," and chorus by full company.

The author says it "will prove a 2nd Old Homestead," and it should turn out even more than that. The beautiful feature of the faithful piano has appealed especially to me, and I quite realize the enormous possibilities of Act IV., with its "inside view of demi-monde gamblers." And then the "new song by the author"—ah, why should managers deny us these rare treats!

With horror I have observed the tactics of one of our great daily newspapers, which of late has referred persistently to the most prominent players by use of the indefinite article, describing each as "an actor" or "an actress." Thus it chronicled the death of "Thomas W. Keene, an actor," spoke of "Julia Arthur, an actress," and so on. This may be only the foreshadowing of a new fad for indefinite observations. Pretty soon we may read of "William McKinley, a President;" "New York, a city;" "England, a country;" "William Shakespeare, a writer," or "Julius Cæsar, a man." When it comes to this vague belittling of great folk and things, I hate to consider how they may refer some day to such small fry as

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E. F. ALBEE - - - - - General Manager
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VAUDEVILLE.
LAFAYETTE, TRULY SHATTUCK, FOUR EMPERORS OF MUSIC, and 10 other Big Acts.

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For open dates next season address
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BREED & McKENNA, - - Managers
CHARLES H. DAY, Business Manager.
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THE FOLLOWING PLAYS:
THE WAR OF WEALTH,
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SINS OF THE NIGHT,
A YENUINE YENTLEMAN,
OLE OLSON (East of Chicago),
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Grand or Comic Opera, or Farce Comedy.
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Press comment on Mr. James as Jaques, the melancholy philosopher, in As You Like It, supporting Miss Effie Ellsler:
"Mr. True S. James was a central figure of the second act as the cynic Jaques, and his deep, rich voice was heard at its best in the well-rendered declamation of 'The Seven Ages of Man.'"—*Oregonian*, Portland, Ore., Jan. 29, 1896.

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UNDER THE RED ROBE.
SEASON '98 AND '99.

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COMEDIENNE.
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DISENGAGED.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Mrs. Potter and Mrs. Kendal Engaged by Beerbohm Tree—New Plays—Notes.

(Special Correspondence of The Mirror.)

LONDON, July 30.

Although West End theatres continue to close consumedly, suburban playhouses continue to open or to prepare to open. On Monday night Edward Compton and Milton Bode

LILY HANBURY.

opened at Dalston, a theatre built upon the old Colosseum, and, to judge from present appearances, they seem likely to prosper thereat. The opening play was David Garrick, the name part in which Compton, like Charles Wyndham, is very fond of playing, although—also like Wyndham, who, however, is a finer actor—he does not really suit the part.

Before sampling the new Dalston theatre on Monday evening, we had to attend at the new Princess of Wales' Theatre now being built at Kennington Park, to see Sir Henry Irving lay the memorial stone—a kind of th.ng in which he is becoming quite an adept. Of course, he had to make a speech, and, also, of course, he made it gracefully and humorously as is his wont. He hailed with delight this increasing growth of suburban theatres—a delight which, I fear, not too many of his actor-managerial brethren share, except, of course, when, like him, they can go a-touring around them on big sharing terms. The Kennington function was a very pleasant one.

Tidings have just reached me that the said Irving is about to bring an action for libel against a certain publication. I hope Irving will do nothing of the sort.

Presently we are to have several more new theatres—namely, the Duchess, at Balham, some three miles from the said Kennington Park; the Crown, at Peckham, a vast south-eastern suburb, and the Coronet, at Notting Hill, which is situated due west.

During the week we have had in these suburban houses sundry melodramas of a more or less blood-curdling type, including a new one called The Bell Ringer, written by Arthur Shirley and Sutton Vane. It is, as might be expected from these experienced melodramatists, a powerful play if not particularly novel. Its chief and most striking situation shows how a wretched murderer, who has been instigated to crime by a bold, bad woman, has, as local bell ringer, to toll the funeral knell for his victim. That's all right, eh? This play goes next week to the Lyric, Hammersmith, when Robert and Bella Pateman take up the principal parts.

Among other productions just submitted to Londoners is yet another version of East Lynne, prepared by actor Edmund Gurney. In place of the much debated low comedy policeman Bullock (a "copyright" interpolation), Gurney has dropped in an Irish comic servant—a fine part cleverly played by the American-Hibernian comedian, E. C. Matthews. Gurney has also added a railway accident tableau showing how "poor erring Lady Isabel" was supposed to be killed, but wasn't. This tableau, however—as I saw it done—is not worth a penn'orth of cold gin, as the English poet hath it. In other respects the version is effective, and I doubt not that the shrewd W. W. Kelly, who is running the show, will make piles of shekels out of it.

At Terry's, on Tuesday, Thomas Thorne revived the late Henry J. Byron's comedy, Our Boys, which held the long-run record of over four years' duration, until Charley's Aunt came along and ran five. The old play went right merrily, Thorne playing, not his old part, Talbot Champneys, but the late David James' old part, Perkyn Middlewick. It looks like compensating Thorne for his losses over that silly play, A Vicar's Dilemma, which he tried recently for a week.

The deaths chronicled in the theatrical profession since I last mailed you include the eldest daughter of comedian Edward Terry; the young wife of Arthur Collins, manager of Drury Lane theatre; Sidney Herberte Basing, an ex-actor and young theatrical manager, and Pat Gerachty, of Gerachty and Gilligan.

I went to see the last of Sue at the Garrick on Tuesday, you bet. What ho! It is too good a play and too well acted to miss whenever one can help it. Many evidently had been impelled in like manner to myself, and it was quite like a first-night, so many renowned folk of society and the stage, not to mention the learned professions, were present. At the end everybody was called and recalled, while the ever charming Annie Russell was called and recalled so often that she anon began to droop. Before drooping, however, she made a graceful, tender and modest little speech of thanks to us English folk who had given her and her associates such hearty welcome. Rather! What do you think? We welcomed them because they are all good, as we welcome all players and plays worthy of welcome, whatever certain of your native economizers of veracity say and write to suit their private ends. As for Annie, we don't want to part with her. But, alas, she must, I find, sail for your city on Aug. 15.

Just after I mailed last week, Mrs. Brown-Potter was engaged by Beerbohm Tree to play Miladi in Sydney Grundy's forthcoming version of The Three Musketeers. That's a good choice. Kyrle Bellew, however, has just settled to join Charles Wyndham's company when the Criterion reopens. Tree has also engaged Mrs. Kendal to play Constance when he puts on King John. That's also a good choice. Marie Lloyd met with a carriage accident this week at Brighton, and was at first reported terribly injured. I find, however, that our Marie was only shaken up a bit.

Furtado Clarke, a charming young actress, daughter of those late able artists, John Clarke and Teresa Furtado, was on Wednesday married to W. M. Borradaile, who is partner with Charles I. Abud, Oscar Barrett, etc., in the Grand, Islington; the Grand, Croydon, and other theatrical ventures.

An open-air performance of Rare Ben Jonson's fairy fragment, The Sad Shepherd, was given a few days ago at the Bishop of London's Fulham Palace, if you please. It was very interesting, Eleanor Calhoun coming out as chief scorer. Speaking of The Sad Shepherd reminds me that Albert Chevalier has just finished a play which he calls The Good Shepherd.

The Belle of New York, which is still going splendidly at the Shaftesbury, is to be sent on tour with two companies, both run by George Musgrove. One starts on Monday to open Morell and Mouillot's new theatre at good old Margate; the other starts at Michael Gunn's Dublin Theatre on Aug. 22.

Clement Scott and Charles Wyndham, who have been at daggers drawn ever since Clemmy's now historical and always hysterical attack on the stage, met on Monday as honorary examiners at the annual examination of the Polytechnic School of Elocution in Regent street. They shook hands and swore eternal friendship, which is tidings of comfort and joy. I don't think, however, that Critic Scott will much relish Critic Davenport Adams' article on the stage, and by implication on Clemmy, in the new number of *The Young Man*.

Charmion, who is said to undress herself while trapezing, will, it is thought, start an engagement at the Alhambra on Monday. I say it is thought, because there is, methinks, a shade of doubt. Charmion was to have given a press view of her disrobing yesterday afternoon, but didn't. The lateness of her boat was given as the reason.

We are in for plenty of new productions next week, besides all the numerous theatrical and variety Bank Holiday shows. Among the novelties are Bowyer and Sprange's new musical play with the old American name of The White Blackbird, which Tom E. Murray and Lottie Collins are to introduce on Monday at the Grand, Croydon; Black and White, a musical play by Mark Melford, to be tried at the Shakespeare, Clapham; a religious play called The Christian's Cross, to be presented by Edmund Tearle and company at the Surrey; Orlando Dando, a new musical mixture by Basil Hood and Walter Slaughter, concocters of The French Maid, to be seen at the Grand, Fulham (but without Dan Leno, who cannot, after all, join the cast till October), and Dangerous Women, a sensational melodrama, due on Monday at the Brixton Theatre. This is by F. A. Scudamore and "Leighton Leigh." The last named, who plays the lead, is a young parson who lately abandoned the Church for the stage because in the former they would not, he asserted, pay him enough to enable him to support his wife and family.

The picture that goes with this epistle shows our beauteous Lily Hanbury as she appeared in Beerbohm Tree's recent superb revival of Julius Cæsar. The picture gives, too, a suggestion of Miss Hanbury's gorgeous costume, which made quite an important hit all on its own account. GAWAIN.

SUMMER THEATRICALS IN PARIS.

L'Honorable—A New Review at La Cigale—News and Gossip.

(Special Correspondence of The Mirror.)

PARIS, July 24.

Of the double bill offered at the Athénée Comique on July 18, the *piece de resistance* is L'Honorable, a comedy in three acts by Fournier and Souillé, the former an individual of varied if rather shadowy talents, he being the sculptor of the statue of Shakespeare that stands in the Boulevard Haussmann. There are those who claim that M. Fournier's skill as a sculptor is not extraordinary, but in chiseling out the plot of his comedy he has been fairly successful, having produced with the aid of his colleague a work of average originality, humor and merit. Here is the story: One Brévannes, a countryman fertile of speech but sterile of brain, has secured a seat in the Legislature. His better half, a practical woman, of business and diplomatic ability, manages his affairs, writes his speeches, and in every way is the power behind the throne. Brévannes has confided to his care Marie Louise, daughter of M. Gerard, mayor of a country town, and one of Brévannes' constituents. Marie Louise is desirous of going on the stage, and her father has given her into the hands of Brévannes in order that he may protect her from the temptations of the gay city. It was a case of setting a wolf to guard a sheep, however, for Brévannes, smitten by the girl's beauty, seduces her. The unfortunate young woman tells her father of her ruin, and he, naturally, wild with anger, vows vengeance upon Brévannes. An election is at hand, and the exposure of his conduct would annihilate Brévannes' chances of retaining his seat. In despair, he confesses the crime to his wife, who, strange to say, does not rush for a divorce, but regards matters calmly and decides that the re-election of her spouse must be accomplished. Putting all her woman's wits and wiles to work, she manages to appease the irate parent and hush the matter up. The election occurs and the returns show that L'Honorable Brévannes still retains his seat and his title. Finis.

The play, inasmuch as it is a satire (too true a one, alas!) on the conduct of our lawmakers, is called a comedy, and is laughed at hugely, the authors having drawn with fair exactness many familiar character types. It seemed to me, however, to be more in the nature of a tragedy, the story of the young girl's shame and the continued good fortune of her deceiver being pitiful.

The characters in the play received commendable interpretation. M. Hirch made an accurate character study of the pompous and perfidious Brévannes; Rose Syma was convincing as his new-womanish wife; Georgette Moreau was excellent as the unfortunate country girl, Marie Louise, and M. Pons Arles was life-like as her father.

To turn to lighter and pleasanter entertainments, there is a new review at La Cigale, bearing the bizarre name of Pour Qui Votait-on? It is a light, frothy affair, like many another of its kind, and a goodly quantity of pretty girls, candidly costumed, plenty of tuneful music, and numerous burlesques and satires on current plays and events make it a most effectual medium for passing an evening thoughtlessly and gayly. M. Veret, of the Cluny company, is the leading comedian, and his most charming female assistants include Mlles. Luxille and Allems.

Besides the Opéra and the Français, which continue to present attractive repertoires from week to week, the following theatres are open at present: The Athénée, with the two plays above noticed; the Cluny, with Trente Millions de Gladiator; the Folies Dramatiques, with Le Papa de Françine; the Gaité, with La Poupée; the Marigny, with La Bulle d'Amour; the Nouveautes, with Le Controleur des Wagons-Lits (which must be counted among the season's most pronounced successes); the Porte St. Martin, with Cendrillon; the Variétés, with opera; the Vaudeville, with Zaza (which was announced for withdrawal but continued, owing to popular demand), and the Olympia, Moulin Rouge, Cigale, and Jardin de Paris, with reviews and vaudeville. All the houses, I understand, are doing excellent business.

The Summer Opera company at the Variétés produced recently La Martyre, by MM. Samara and Illica, composer and librettist respectively, and the latter author of the book of Puccini' La Vie de Bohème. The work was scored rather severely on the ground of unoriginality, forced effect and general lack of merit. Let it be said for the company, however, that their other bills have been most attractive, and have received liberal patronage.

Sarah Bernhardt's next season at the Renaissance will begin some time in October. Julie, a somewhat ultra-realistic drama, is announced as the opening bill.

Struensee, by Paul Meurice, which is to be the next production by the company at the Français, has been put in rehearsal.

If Liane de Pougy is to appear in New York next Winter, as she announces that she is, I would respectfully suggest to her American managers that an excellent method to forewarn the public of the name, fame and physical qualities of Mlle. de Pougy would be to disseminate broadcast in New York copies of a periodical of this city, which, under the caption "Nos Actrices Chez Elles" (Our Actresses at Home), recently published a series of photographs showing the fair Liane in the enjoyment of her luxurious *menage* at about every hour in the twenty-four. She was pictured while ostensibly slumbering in her downy bed; while bathing her Junoesque form in a porcelain lined tub; while donning various articles of lacey *lingerie;* while having her luxuriant tresses coiled in marvelous knots, and in a score of other episodes of her private life. If these pictures wouldn't bring crowded houses to see La Liane, I miss my guess entirely.

T. S. R.

NOTES OF THE AUSTRALIAN STAGE.

Doings of Playerfolk on the Island Continent—New Plays and Old.

(Special Correspondence of The Mirror.)

MELBOURNE, July 2, 1898.

After The American Girl season at the Princess Theatre we are to have The Sign of the Cross company again, followed probably by a season of The Prisoner of Zenda and Harbor Lights.

The Pollards are doing good business in New Zealand, money being actually turned away in Dunedin.

Charles Cartwright and his company will open a season at the Theatre Royal soon, when The Middleman will be produced.

Addie Place has just terminated a highly successful season with Harry Rickards' company in Perth.

Ugo Biondi will make his Melbourne appearance at the Opera House next week.

The Silver King put up another record at the Theatre Royal last week, business on every night of the revival being enormous.

H. D. Caston, English dancer and singer, commenced a season at the Opera House last Monday.

After Cartwright's season at the Theatre Royal, a term of grand opera will be given under Arthur Seymour's management, Faust and Oberon being promised.

The Tillers will close their season at the Opera House this week, and will go on to Perth for a season.

Bland Holt next Saturday will produce at the Sydney Royal The White Heather for the first time in Australia.

Williamson and Musgrove's Sign of the Cross company will conclude their Sydney season this week. They open in Brisbane on July 4.

At the Bijou Theatre on Saturday a new drama, entitled His Terrible Task, will be produced.

At the conclusion of The American Girl season at the Princess Theatre, the management intend touring the colonies with that piece and another new musical comedy called The Widow Coquette.

Ethel Haydon and George Robey were married on April 29.

The Holloway-Anderson company's season in Perth will open early in July.

Bellman and Moore have been engaged for The American Girl, prominent parts having been allotted to these favorite artists.

JAMES M. ROBISON.

SYDNEY, July 4.

Pattie Browne's season in Melbourne is proving a success.

G. H. Titheradge had a big farewell benefit at Melbourne Royal.

At Her Majesty's, Sydney, there has been a successful revival of A Royal Divorce.

Bert Gilbert and Ada Reeve will leave Sydney for London at the end of July.

The Mayor of Adelaide formally entertained Wilson Barrett on his arrival in the South Australian metropolis.

Bland Holt has scored heavily with Straight from the Heart at Sydney Royal.

The Sea of Ice, produced fifty years ago in London for Madame Celeste, has been revived at the Sydney Lyceum.

Maggie Moore is appearing in her Trilby burlesque at the Perth, Western Australia, Town Hall.

Tasmania has proved a good business field for Grattan Reggs and Irish drama.

Cowan's Dramatic company is touring New Zealand.

Williamson and Musgrove's Royal Comic Opera company is still in Western Australia.

It is probable that Hall Caine's The Christian will be staged in Sydney or Melbourne before being produced in London.

John Coleman has postponed his departure for 'Frisco until the next mail boat leaves Sydney.

George H. Wood and Marian Ainsworth, who have each been seriously ill, are at the Sydney Tivoli.

Philip Newbury and Madame Spada have found the concert room more remunerative than the variety stage.

Michael Nolan and Agnes Hazel are leaving Sydney for London, having concluded their engagement with Harry Rickards.

Harry Rickards' Vaudeville company, with the Haytors and the Hulines, have been touring the West Australian gold fields.

Peggy Pryde, who is an immense favorite in Sydney, has been re-engaged for six months by Harry Rickards.

Frank Thornton is doing good business with Charley's Aunt and Sweet Lavender at the Adelaide Theatre Royal.

Pollard's Opera company is touring New Zealand.

Myra Kemble has resumed the reins of management at Melbourne Bijou with The Alhambra Girl.

The latest novelty at the Sydney Lyceum is Arthur and Rosenquest's Indiana, or A Woman's Vengeance. Some say it was known to you as Blue Jeans.

Lesly Thomson, who accompanied Pattie Browne to Australia, is still under medical treatment for sciatica.

The Dampiers are returning to Sydney with several plays new to Australia.

Ada Inneen and her company are preparing for a trip through New Zealand.

J. C. Williamson is busy with his new Christmas extravaganza.

There is some talk of Julius Knight appearing in a round of Shakespearean characters before leaving Australia.

The Sydney Palace still lacks a tenant; the Sydney Opera House and Criterion are both closed; but the Sydney Royal, Lyceum, Her Majesty's, and the Tivoli (Harry Rickards') each enjoy good business. The Sydney Standard also plays to full houses at low rates three nights a week. The Sydney Gaiety has been transformed into a dancing academy.

Walter Bentley is giving elocutionary lessons in Brisbane.

Emily Sobbe is writing society news for a Sydney paper.

Heller and his Mahatma company are in Wellington, New Zealand.

I. W. Winters has undergone a throat operation, which has cleared and strengthened his voice.

Hugh Emmett, ventriloquist, is in New Zealand.

Emily Schiedle, a clever trapeze artiste, has made a successful debut at the Melbourne Gaiety.

I. W. Winters is returning to California, to arrange for bringing his mother to Sydney, where they will permanently reside.

The Hegelmanns have left Sydney for 'Frisco. JOHN PLUMMER.

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TELEGRAPHIC NEWS

BOSTON.

Fay Davis Home From London—A Budget of News About Boston Actors.

(Special to The Mirror.)

BOSTON, Aug. 8.

This is the last week of midsummer dullness of Boston theatricals, and behind the closed doors active preparations are going on for the reopenings, the first of which will take place a week from to-night.

There was only one important dramatic change of bill to-night, and that was at the Castle Square, where His Wife's Father was given an excellent production. This is emphatically Horace Lewis' week, for the popular comedian has unusual advantages. To be sure, it is no easy task to excel W. H. Crane, for whom the play was written, but Mr. Lewis did admirably, and his success suggests the advisability of reviving other of the Crane pieces at the Castle Square. Frances Drake again proved what a prime favorite she has become in a short time, and Lizzie Morgan returned from her well-earned vacation especially to play a character for which she was exactly suited.

Isabelle Urquhart, Arthur Dunn, and Mamie Gilroy are the dramatic features at Keith's this week.

Tim Murphy is giving his dramatic sketch, Sir Henry Hypnotized, at Sans Souci this week.

Two houses will reopen for the season a week from to-night: The Boston Museum, with What Happened to Jones, and the Tremont, with 'Way Down East.

Still Waters Run Deep, which will be given at the Castle Square next week, has not been seen in Boston since it was played here by the Kendals.

The Bowdoin Square will reopen Aug. 22 with Kit, the Arkansas Traveler. E. L. Snader and Fanny McIntyre have been re-engaged for the stock company.

George A. Schiller writes me from London of the delightful experience which the members of The Belle of New York company are having there. George did not say a word about his friend, the Prince of Wales, but he did say enough to convince me that he had made as big a hit with Londoners as he formerly did with Bostonians.

Fay Davis has returned to Boston for a visit to her relatives here, the first since her big London success. One would have supposed that the papers would have fallen all over themselves in getting interviews with her, but the *Transcript's* story and society paragraphs about a box party at Keith's are all that have appeared thus far. Funny! I hardly see how she passed through New York without being interviewed. She is here on a short visit and will soon return.

The cheekiest thing which I have yet seen was done by a photographic monthly published in Boston, which has published an ideal picture entitled "Eccles," which is nothing more nor less than a photograph which Horace Lewis had taken last Summer, when he played Eccles in Caste with such splendid effect. The photographer thus gets credit for work, but no credit is given the man whose artistic make-up and striking pose did everything for the picture.

Lillian Lawrence and J. H. Emery, of the Castle Square, were the guests of Mr. and Mrs. Wallace B. Baker at Hyannis previous to Miss Lawrence's departure for her well-earned vacation trip to California.

George W. Wilson will soon begin his rehearsals for his coming starring tour.

William H. Walsh has been re-engaged as press representative for the Boston and Park, a position in which he has had conspicuous success.

George E. Lothrop has been passing the Summer in Michigan, and will soon return to prepare for the opening of his Boston houses. The Grand, by the way, will open on Labor Day as a burlesque house.

Sam McKee is the busiest man in Boston, completing the arrangements for the opening of the Museum, which will be under his watchful eye next season. I predict a great success for him.

Ida Conquest, who has returned from her London engagement, is now visiting with friends in Roxbury and preparing for the coming season.

John J. McNally has gone to New York to put the finishing touches to A Reign of Error, which he wrote for the Rogers Brothers.

Isaac B. Rich has been enjoying a vacation at Saratoga previous to returning to Boston for the dramatic season.

Charles Emerson Cook, librettist of The Koreans, is in London.

Lindsay Morison is a master of the art of quick make-up. The other night I was chatting with him in front of the Castle Square, where he stood in bicycle suit as negligée as you please. It seemed only a minute later when he appeared on the stage, his identity completely metamorphosed, in the guise of an English farmer.

Edward H. Crosby is back in Boston again after a thoroughly delightful vacation trip to Alaska, and is conducting the dramatic department of the *Post* with his customary effectiveness. I am glad that there was no foundation for the rumor that he had purchased a newspaper and was going to settle on the Pacific Coast.

Edwin R. Phillips, who made so many friends for his work in Around the Town, was looking unusually smiling when I met him last week. The explanation was simple: "It's a boy." I may add that mother and child are doing well, and that the son and heir seems to have marked tendency for comedy, and dialect comedy at that.

Jay Hunt and A. L. Griffin are back again in Boston after their Summer in Europe. They came as passengers on the *Victorian*.

Josie Sadler, who is spending her Summer in Boston, is now noted as the most expert swimmer at Crescent Beach.

Dramatic men who have enjoyed the hospitality of George T. Richardson's office in the *Traveler* will learn with sorrow that Toots is missing. Toots is the mascot cat of the office, as black as the ace of spades and possessing six toes on each foot. Here's hoping that he may soon be found!

Walter Perkins is going to the Columbia, San Francisco, for an engagement, after which he will give My Friend from India on the New England circuit. He was immense as the New Boy at the Castle Square.

During the Summer the orchestra at the Tremont has been reupholstered, handsome leather coverings replacing the plush and cane.

Alderman Berwin has carried his point, and the theatre hat regulation of Boston has been amended so as to read: "It being understood that a low, flat head covering, free from projections, which does not obstruct such view, may be worn." The effect of this amendment is to forbid the enforcement of the salutary rule adopted by the managers of some of our theatres requiring all head coverings to be removed by all persons, whether men or women, in their audiences. As the regulation now stands, a man may wear his Summer straw, a "low, flat head covering, free from projections;" bicycle and golf caps, and probably derbies, can be worn at the theatre. The rule of the Board of Aldermen distinctly grants this privilege. No manager of a place of amusement, under the terms of his license, can presume to interfere.

Heretofore this matter has been left to the discretion of the theatre managers and the good taste of the public. Now that the Board of Aldermen has added specifications to its general rule on the subject, it has made a mess of it.

Napier and T. B. Lothian have been spending the Summer at Wolfeboro, N. H.

Frances Drake gave a delightful after-the-theatre party at her home on Berkeley street one night last week. It was called "A Night in Bohemia," and all the best known players in Boston for the Summer were among her guests.

Julia Arthur will soon leave her Summer home in Boston Harbor and go to New York to make preparations for her coming season.

Eugene Tompkins has been in town during the past week. He has had a pleasant vacation, although the war deprived him of his customary yachting, since the Government took the *Illawarra* for its own use.

Marion Chester has been engaged for the New England Comic Opera company.

Philip Hale, of the *Journal*, had this to say about the librettist of the Cadets: "R. A. Barnet—who is only ungrammatical in name—is in a Cape Cod village pondering a tragedy in five acts, which will be a compromise between the formalism of the ancient school and the realism of Ibsen *et al.* He assured us the other day that Job's comforters are still alive. 'As you see, I have a bad cold. I was sitting on the piazza, barking away, when Colonel Shrieker from Nebraska came up with a sympathetic face: "Look out, Barnet, my boy, look out. I knew a young fellow like you out home. I spoke to him at half-past 4; he took a bath at 5; at 6 o'clock he deposited some money in the bank, and at 7 o'clock, at 7 o'clock, sir, he was dead." And now I am trying to find out what killed him: whether it was taking the bath or making the deposit.'"

Fanny Davenport is slowly recovering at her Summer home in Duxbury but her physician forbids her to think of playing for at least a year. Consequently her husband, Melbourne MacDowell, will go out with the Sardou repertoire, Blanche Walsh taking Miss Davenport's characters and Ben Stern acting as manager. Cleopatra, La Tosca and Fedora will be given, and in January one of several new pieces will be given a costly production. Miss Davenport's malady seems to have drifted toward her bronchial tubes, and they are now troubling her exceedingly.

LawrenceMcCarthy, of the Park, is summering at Hull, but comes to Boston once or twice a week.

Don't say "Fish!" at the Castle Square, for you'll be thrown from the theatre. Last week Ned Fowler, who was out of the bill, went fishing, promising William Charles Masson, if he had any luck, to provide him with breakfast. He came home Monday night with a card-board box full of fish which he left in Masson's dressing-room, with instructions to share them with Mary Sanders. When he arrived and saw the fish he told Miss Sanders he would leave the box open in his room for her to help herself, which she did, and both enjoyed fish breakfasts. Wednesday morning there arose a terrible odor in the dressing-room, and thinking it a dead rat, Masson and Seeley both complained to Mr. Emery, the manager, who did everything in his power to get rid of the odor, but in vain. Everybody on the stage complained, and finally Mr. Emery brought the carpenters in and after pulling up the entire floor of Masson's room found, not a dead rat, but four fish. Now the joke is on Masson, for he is threatened with a carpenter's bill for relaying the floor. Moral: Don't leave your fish near the rat holes. P. S.—While the man was tearing up the floor the company fell to punning. Maude Odell said it made her ill. Masson said: "That's nothing; it makes the *man iller* (Manila)." "You give me a (S)pain," shouted Lindsay Morison, and that ended the exchange of puns.

JAY BENTON.

CHICAGO.

Reopening Dates in the Windy City—Hall's Chronicle of Lakeside Happenings.

(Special to The Mirror.)

CHICAGO, Aug. 8.

You can imagine how dull it is here, theatrically, when my "headliner" is William Kersands, he of the opulent lips and far-reaching smile. William is the real harbinger of the regular Autumn and Winter season, for he and his fellows of the Richards and Pringle minstrel outfit gave a minstrel festival at the Alhambra Theatre Saturday night and yesterday afternoon and evening to admiring constituents of various hues. But the regular season of the house will open, under the new Hutton-Hagan management, with For Love and Law, a new Cuban play, next Sunday, with C. W. Daniels in immediate charge.

The big houses are still "dark," and their stages are being used for the rehearsals of road companies. Mathews and Bulger arrived here Wednesday and started rehearsals at once at the Grand, while A Milk White Flag is being rehearsed on the Haymarket stage. This bright farce of Hoyt's, by the way, is the first of his plays he has ever rewritten. While in London he read all of our war bulletins, and immediately upon his arrival on this side he sent for the manuscript of A Milk White Flag and started in to revise it. As you know, the farce lampoons the citizen soldier, and that party has made such a splendid record during the existing troubles that Mr. Hoyt wanted to make amends. Mr. Dunne will direct A Milk White Flag and play Napoleon, while Mr. Reilly will look after the fortunes of Mathews and Bulger in their new farce.

The man who is in advance of General Miles' combination on the Porto Rico circuit appears to have the best job I know of this Summer. The General comes along, gives a street parade, and captures a town just like an Uncle Tom show. Spanish Simon Legrees should be great cards this year. (George O. Morris please note.)

On Aug. 21 the Columbia will reopen with Broadhurst's new farce, Why Smith Left Home, and on Aug. 22 we will all put on our "evening clothes" and go down to the old Hooley place to help Manager Powers open the new Powers Theatre with Herbert Kelcey and Effie Shannon in The Moth and the Flame, Clyde Fitch's latest. And if Clyde is here himself, that will settle it. There is the man who will write the play of the century. Just bear that in mind.

I hear that my old friend, Robert Grau, has secured the services of Admiral Cervera as a "top liner" in vaudeville, and that he will soon be seen on the Keith circuit. You can't beat Robert.

Young Horace McVicker was here the other day. He is still with McKee Rankin, and they are to open the Academy of Music this month with Nance O'Neil. Mr. McVicker has found time this Summer to write two one-act plays, A Party of Four, and Davey's Cab Fare, which will have a hearing early next season.

After I had finished disposing of the "drunks and disorderlies" in the police court the other day, I was hurriedly summoned to my downtown court to perform a marriage ceremony. The parties were Ed Salter, of Uncle Thomas fame, and Lottie Williams, of the Hopkins Stock. Miss Williams was accompanied by her mother, whom we all used to admire as Nellie Maskell. Mr. Salter goes ahead of Why Smith Left Home this year, and when he was engaged he was told to pay particular attention to "Jake" Rosenthal. As Jake recently got married Ed did likewise. There's a faithful agent for you! And it was my ninetieth wedding.

This week my friend, Colonel Hopkins, is reviving that old success, The Willow Copse. If he is successful I am going to consult him in regard to the revival of other cops. Tag!

Not a word yet from the Grand or McVicker's in regard to the Fall opening. I hear, however, that Colonel John A. Hamlin is playing golf, having been taught the game by his sons, and that "Sandy" Dingwall has been visiting in the town made famous by my friend, Mr. Schlitz. And there you are!

Speaking of golf, a man in New York has sent me a letter addressed to Andy McKay, with a request to forward it. I do not know where the famous Scotch high ball is now located, but if he will wire me his address, prepaid, I shall be glad to send him on the missive.

Over at the Bijou this week J. Z. Little's The World is being presented by an excellent company.

James R. Smith, who has been summering here, has left for New York to join the Hoyt and McKee forces.

Under date of July 21, Walt Williams writes me from Ostend, Belgium, that he was on his way to London to meet Will Crane, and together they were to assist in celebrating Nat Goodwin's birthday. I should like to assist in celebrating Nat's natal day. That day is all right, but I think the day following it should be abolished.

Gerald Griffin writes that he is rehearsing the old man's part in What Happened to Jones, and that the company opens Aug. 12 in Asbury Park. Why not Red Bank or Little Silver?

George Wood fooled 'em. The city officials would not give him a permit to continue Pain's Cuba because the residents in the neighborhood of the Columbia Gardens protested against the accompanying noise, and George went into court and procured an injunction. Since then he has had his bombardment every night to large and enthusiastic audiences.

Have you struck that "endless chain of letters" yet? It is a great idea. They write you a letter to send 10 cents, and ask you to write four friends to send 10 cents each. I guess I will try it. Now let everyone to whom I write this letter send 10 cents to the Actors' Fund and then write four friends to do likewise. You can't lose.

"BIFF" HALL.

PHILADELPHIA.

Auditorium and Forepaugh's Open Saturday—Current Happenings—Seaside Amusements.

(Special to The Mirror.)

PHILADELPHIA, Aug. 8.

Keith's Theatre is the only place of amusement open in this big city, but on Saturday evening, Aug. 13, the Auditorium and Forepaugh's Theatre will be added to the list, after which weekly openings will follow. The season will be in full blast by Sept. 5.

Robert Mantell is a drawing card at Keith's Theatre with A Lesson in Acting, and remains there for a second week. The Four Cohans, in their latest sketch, Running for Office, are as popular as ever. Patrice and company in A New Year's Dream; George Fuller Golden; animated song sheet, with Flora Parker as soloist; biograph with new views; Tim Cronin; Fred Herbert and trained dogs; Hale Sisters, song and dance; Gallagher and Hild; William Payne, musical comedian; Beeson, Black and Lulu, comedy dancing act; John H. W. Byrne; Antonio Von Gofre, equilibrist; and stereopticon views, illustrative of the times, are all in the current programme and are attracting crowded houses.

Gilmore's Auditorium opens for the season on Aug. 13, with Charles H. Yale's Forever Devil's Auction, the company including Ben F. Grinnell, Phyllis Allen, Mayme Mayo, Ella Gardiner, Mildred Holden, Madge Terrance, Nellie Edmunds, W. H. Lorella, Eddie Snow, Phantos Brothers, Colby and Dewitt, Alexander Decca, Lovella Duo, Little Miss Columbia, said to be a marvelous dancer; Signor V. Romeo, maitre de ballet, and a large ballet headed by Concettinna, Chiftan and Giselda Basseggio.

Forepaugh's Theatre, with the stock company as announced in last week's MIRROR, inaugurate their season with a matinee on Aug. 13, The Great Diamond Robbery being offered as the opening attraction.

E. H. Sothern and Virginia Harned open the Broad Street Theatre on Aug. 15, with their new play, A Shilling's Worth.

The Chestnut Street Theatre have changed their opening attraction on Sept. 5, from The Justice of the Peace to The Girl from Paris.

The Girard Avenue Theatre, under the management of Charles L. Durban and George Sheeler, open their stock season on Sept. 3.

The Park Theatre opens season on Sept. 5. Manager William J. Gilmore promises a great novelty at popular prices, which will be announced later.

When London Sleeps opens the season at the National Theatre on Aug. 20.

The Trocadero Theatre has been radically improved during the Summer, under the *regime* of Manager Floyd Lanman, who opens his season on Aug. 15, with Miaco's City Club, followed by City Sports, 22; May Howard, 29.

Maude Lillian Berri, Minnie Bridges, Charles H. Drew, and Melville Stewart are singing The Bohemian Girl at Woodside Park.

The Three Nudos, aerialists; and Kalitz's Band are at the Chestnut Hill Park. Willow Grove and Washington Park continue with unchanged attractions.

The Lyceum Theatre is being repainted and put in first-class condition, and will open under same management as in past seasons.

Atlantic City Notes.—The Egyptian of Pompeii company are stranded here. John Fay Palmer was arrested by the backers, who claimed they contributed money to pay the homeward fares of the performers, and that he seized the greater part of same as a personal payment for his services. The scenery of Pompeii will be taken to Baltimore. The company were engaged for a season's work. The two Piers are having a war, each trying to outdo the other in big attractions, which consequently effects the two theatres—viz., Empire and Academy of Music. Hughey Dougherty and Elite Minstrels are at Young's Pier. The Royal Italian Opera company play for two nights at the Academy. Boardwalk promenaders include Will H. Armstrong, Alexander Gaden, Florence Grey, the Maginleys, Laura Bennett, Cliff Farrell. Milton Aborn's Opera company will include Ida Mulle, James Green, tenor; Frank Dewham, Henry Lone, Beatrice McKenzie, Connie Burton, and Marion Chester.

Cape May Notes.—Mr. Hartell, superintendent of the Forrest Home, and his daughter, are at Congress Hall. Simon Hassler, leader of the orchestra of the Chestnut Street Opera House, Philadelphia, was the recipient of a testimonial tendered by the guests and cottagers on Aug. 6. Joseph Kelly, business-manager of the National Theatre, is at his handsome villa. Press Eldridge, Frand, Harry and Fred Murray continue this week at Sewall's Point.

S. FERNBERGER.

WASHINGTON.

The Lyceum Opens With Burlesque—National and Bijou to Open Next—Notes.

(Special to The Mirror.)

WASHINGTON, Aug. 8.

The Jaxon Opera company, under the management of J. J. Jaxon, commenced an engagement at Glen Echo on Aug. 1 with Faust, which held the boards the first half of the week, with Maritana as the change of bill. The performance met with favor, with nightly audiences of large proportions. The list of principals of this company includes Fatmah Diard, Louise Engel, Cora Deane, Bertha Lehman, Maude Poole, Payne Clarke, Miro Delamotta, Winfred Goff, W. Prophert Carleton, John Read, and Charles M. Holly. The chorus is strong and capable. To-night's bill is Il Trovatore, which will divide the week with The Daughter of the Regiment.

The Lyceum Theatre opened its regular season to-night to a packed house, the attraction being the Robin Hood, Jr., Burlesquers, headed by Helen Russell. Their programme gave excellent satisfaction. The olio presents Marshall and Weston, Killeen and Murphy, Watson and Waltham, Delphone, Ruby Leoni, Nellie Sylvester, and the Bartons. The theatre presents a bright and handsome appearance. Manager Kernan announces that daily matinees will be given during the season. The Bon Ton Burlesque company follows.

George Wilson and W. S. Cleveland's Massive Modern Minstrels open an engagement of four performances at the New National Theatre next Thursday night. They are strongly advertised and should do well with such favorites as George Wilson, Billy Emerson, E. M. Hall, John Queen, Marion and Pearl, Keno and Welsh, the Troubadour Four, Juan Caicedo, the wire walker, and the Musical Quartette, Baker, Russell, Miller and Sanford.

Smyth and Rice's new comedy, A Misfit Marriage, will have its first production at the Columbia Theatre on Oct. 3. The company will include Ina Hammer, Kathryn Mulkins, Belle Burt, Ann Warrington, Millie James, Max Figman, Clayton White, Thomas Riley, Henry Herman, Malcolm Bradley, and James Gilmore.

The new comedy, The Hotel Topsy-Turvy, will inaugurate the regular season at the Lafayette Square Opera House on Sept. 19. The Royal Italian Grand Opera company follows in standard operas. During this engagement two operas by Puccini, La Bohème and Manon Lescaut, will be heard in this city for the first time. Later in the season the Imperial English Opera company will appear in an English production of La Bohème.

Ridge Waller, for many years treasurer of the Lyceum Theatre, but who has been on the road as manager and treasurer of Sam T. Jack's several companies and John W. Isham's Octoroons for the past five years, returns to his old position at the Lyceum this season, succeeding William L. Ballauf, Jr., who resigned last season to accept the business management of Fred Irwin's Burlesque company. Mr. Waller received many a cheery greeting.

The Bijou Theatre, entirely remodeled, refitted and refurnished, will open for the season next Monday with a strong vaudeville company. Among the improvements added are forty-two upholstered private boxes and loges.

Eugenie Blair's starring tour commences early in September. Besides East Lynne, Jane Eyre, Carmen, and The New Magdalen, Miss Blair will present a new play by Wingrove Bathon, entitled A Creole Courtship.

Edward Stein, the treasurer of the Columbia Theatre, has gone to Atlantic City for

HARRY SAINT MAUR

Disengaged. Westwood, N. J.

an outing, and will remain there until the Columbia reopens.

Robert Downing will play a special engagement at Indianapolis during the Knights of Pythias encampment, beginning Aug. 22. Mr. Downing is a member of the order, and will present Damon and Pythias by request.

Retta Danzell, of the Grace Shannon Balloon company, made a successful balloon ascension and parachute drop at River View, Sunday.

JOHN T. WARDE.

ST. LOUIS.

A Winter's Tale at the Suburban—Outdoor Entertainments—Gossip.

(*Special to The Mirror.*)

ST. LOUIS, Aug. 8.

The weather during the past week has not been of the best for outdoor theatricals. For several nights it either rained, or was too cool to sit in the open air with any comfort. However, on pleasant nights there was a good attendance everywhere.

Last night the following artists appeared at the Forest Park Highlands: Josephine Sabel, Brothers Carpos, Barnes and Sisson, the Elinore Sisters, Louis Granat, Frank Gardner and his baboon Jessie; in addition to other performers.

At the Suburban, Edmund D. Lyons, the stage-manager, gave his dramatization of Sir Walter Scott's "Lady of the Lake." The production was a good one, and was received with every mark of favor by the audiences attending each night. Miss Seligman had a difficult role, but she sustained it in an admirable manner. Miss Stetson, too, took her part well, and in some of the scenes was particularly clever. Mr. Lyons deserves commendation for his strong work, his Scotch dialect being excellent. Malcolm Williams and Henry Jewett also won special approval. Scotch ballads were well sung by Misses Gusti and White during the performances, and the incidental music was selected from Scottish composers. Last night A Winter's Tale was revived, and a large audience saw the initial production.

The Dorothy Morton Opera company gave The Chimes of Normandy at Uhrig's Cave last week. Last night The Bohemian Girl was given to a good audience.

Koerner's Park Theatre had a good attendance last week in spite of the unpropitious weather. In the bill were Irene Franklin, Jerry Hart and Beatrice Leo, Frank and Don, George C. Davis, Will Walling, Bonnie Lottie, Carleton and Teire, and a number of other good acts. This week, commencing last night, another strong bill with new people was put on and a good audience saw the performance.

Manager George McManus, of Klondike Park, had a very good week to start with. The bill was clean and bright, and included a number of attractive cards, prominent among them being Emma Carus, May Cook, Ray Royce, the Racketts, McCloud and Melville, and the kinetoscope. This week, commencing last night, the Woman's Relief Corps of the First Missouri will have the Park, and the proceeds will go to the sick and wounded soldiers. Manager McManus has been assisting the ladies in getting up a very strong programme. Among the performers are Buck Pittman, Guy Lindsley, and Dewey Hickey. The ladies are working hard, and the proceeds will no doubt amount to a good round sum.

Lewis and Ernest's Pavilion drew well last week. The attractions were Horwitz and Bowers; Frank Jones, assisted by Lillian Walton; Manning and Weston; the Herrmanns, and others. This week's bill is equally attractive.

The Oakland continues to give excellent dramatic performances with their stock company, changing the bill each week.

Beaumont Smith, last season stage director at the Imperial, has closed with Mr. Davis for the Grand Opera House and the Avenue Theatre, of Pittsburg, Pa.

E. M. Kuttner, last season treasurer at the Columbia, has resigned, and gone with the Mobile and Ohio Railway Company as advertising agent.

John Havlin was in the city last Friday and Saturday, looking after the improvements at Havlin's Theatre, which Manager William Garen has been having done. He has just got back from Michigan, and nearly fished himself to death. He tells some marvelous fish stories.

Havlin's Theatre will open Aug. 21 with The Knobs of Tennessee.

Frank Appleton, of St. Paul, Minn., who goes by the name of Frank in the Frank and Don team, was married last week to Christie O'Neill, who was in the bill at Klondike Park last week. His brother, Will Appleton, also a vaudeville performer, was married in San Francisco about the same time to Marie O'Neill, a sister of the St. Louis bride.

Charles A. Ekstromer, a newspaper man connected as press agent with Athletic Park, was married here last Wednesday to Mrs. Ella M. Matlack, a non-professional.

Ollie Hagan has returned from Chicago, where he has been arranging for the opening of his theatres—the Lincoln and Alhambra.

Charles W. Daniels, who was formerly treasurer of old Pape's Theatre here, has been appointed treasurer of Ollie Hagan's Theatre—the Alhambra in Chicago.

Will Dickson, Thomas Keene's former manager, and later with the Great Western Printing Company here, has gone to Chicago to be connected with the Alhambra.

Dewey's Naval Battle at Manila is the title of a new spectacular production which will have its initial production at Athletic Park next Thursday night.

W. C. HOWLAND.

CINCINNATI.

People's Opens Its Season—Minstrel Festival Due at the Walnut—News Comments.

(*Special to The Mirror.*)

CINCINNATI, Aug. 8.

The Boston Lyrics are singing Amorita at Chester Park this week before good audiences. The cast includes J. K. Murray as the Hermit, and Clara Lane, W. H. Clarke, Bernice Holmes, Adelaide Norwood, H. Hallam, and Robert Lett. A vaudeville bill that is above the average is being presented on the smaller stage.

The vaudeville performers this week at Coney Island comprise Will and Tillie Dewitt, the Mound City Quartette, Zoe Matthews, Devaney and Allen, and others.

At the Ludlow Lagoon the following artists appeared at the amphitheatre performances yesterday: Lizzie B. Raymond, Dixon, Bowers and Dixon, Harry Allister, Lucy Holman Hinchcliffe, and Carmanelli and Lucille. Tuesday night there will be a fireworks display depicting the explosion of the *Maine*.

The People's reopened for the season yesterday afternoon, having for its attraction the Gay Morning Glories. A big house grew enthusiastic over the performers, including Grant and Grant, Pearl Haight, Wills and Barron, the Belleville Sisters, Miles and Mignon, McCabe and Sabine, McPhee and Hill, Preston and Balmaine. The closing burlesque was entitled The Red Birds at the Seashore.

Will Heck, who is now the owner of the Avery Museum, has rechristened it the New Wonder World. It has been renovated and cleaned throughout, and will reopen very shortly.

The Walnut Street Theatre this year, with Max Anderson as manager, will play farce-comedy and spectacles.

The Fountain will be devoted to vaudeville.

Manager Havlin, of the Grand, has returned from several weeks spent in Michigan, and says the regular season will open in October with Nat Goodwin in Nathan Hale.

During the week of the G. A. R. encampment, Sept. 4-11, the theatres will have the following attractions: Grand, Shenandoah; Heuck's, Held by the Enemy; People's, Weber and Fields' Burlesquers; Walnut, the Henry Minstrels, and Fountain, vaudeville. The Pike will not open until the ensuing week, when the Neill Stock company will open an engagement.

Next Sunday the Walnut will be open for two performances, the attractions consisting of Rusco and Holland's Big Minstrel Festival and Richards and Prindle's Minstrels. The double bill will include fifty persons.

WILLIAM SAMPSON.

BALTIMORE.

Opening of the Season—Cleveland and Wilson's Minstrels.

(*Special to The Mirror.*)

BALTIMORE, Aug. 8.

Cleveland and Wilson's Minstrels opened for a preliminary season at Ford's Grand Opera House last night. The advance sale was a splendid one, and consequently a full house was anticipated. As it was, it turned out to be a rouser. The performance was even and entertaining. Among those who appeared were Billy Emerson, E. Hall, Juan Caicedo, Marion and Pearl, John Queen, Keno and Welsh, and others.

Ford's regular season will open early in September with Willie Collier.

HAROLD RUTLEDGE.

REFLECTIONS.

Helen Bertram returned last week from the Adirondacks, where she has been summering with her husband, E. J. Henley.

The Peruchi-Beldeni company opened at Shelby Park, Nashville, June 18 for two weeks, but will be retained until Sept. 3. The company has made a strong impression throughout the South. Miss Beldeni celebrated her twenty-fifth birthday July 30, and was handsomely remembered by her many friends. The regular season will open in Atlanta, Sept. 5.

J. E. Toole's season will open on Sept. 21.

Lyon L. Adams, who had been playing the part of Bludsoe in the London production of The Heart of Maryland, arrived home on the *Britannic* last Thursday. Mr. Adams, while in London, also played the part of Parson Davies in Sue, and on several occasions took Maurice Barrymore's part in The Heart of Maryland.

Willis P. Sweatnam left town yesterday for Springfield, Mass., where he will open with A Female Drummer on Aug. 15.

Charles Wayne arrived in town last Sunday from Los Angeles. He will at once begin rehearsals for A Sure Cure, in which he will star this season under Harry Doel Parker's management.

Burr McIntosh, who is still confined in the New York Hospital, expects to leave that institution some day during the coming fortnight. He will go to the seaside for a complete rest before beginning rehearsals of his new play, A War Correspondent.

The Ensign is being played by the Miles Stock company in Nova Scotia as a patriotic English play, Under the British Flag.

It is stated that Olga Nethersole is having made, by George Fleming, a dramatization of Kipling's "The Light that Failed."

The company engaged by A. L. Rhinestrom and John F. Harley to interpret El Capitan comprises Will C. Mandeville, Edward Wilks, John Dunsmure, Harry Carter, Charles Hildersley, James Kiernan, Carl Forms, Kate Michelena, Madeline Lack, and Neva Rosa. Mr. Rhinestrom will personally direct the tour of the attraction. W. C. Cameron goes in advance, Charles Jones is the stage-manager, and George Hilton, treasurer. Season opens Aug. 15 at Midland Beach.

The five companies controlled by Charles E. Blaney left town Sunday under the generalship of Mr. Blaney's several managerial associates. A Boy Wanted will open on Aug. 11; A Female Drummer on Aug. 15; A Hired Girl on Aug. 13; A Hired Girl (No. 2) on Aug. 11, and The Electrician on Aug. 16.

John S. Terry will play a special engagement at the Star Theatre, opening on Aug. 13 with In Atlantic City, as an English swell, a character very different from the German shoemaker he played for two seasons with Fanny Rice.

Al. G. Field's Greater Minstrels are rehearsing at Columbus, O., where they will open at the Great Southern Theatre on Aug. 13 instead of Aug. 15, the sale for Aug. 15 already having exceeded the capacity of the house.

Ferris' Comedians are now in their ninety-first consecutive week to exceptionally good business. Last week they opened to S. R. O. at Oshkosh, Wis., with a big strike in town, and on Tuesday turned away 500 against the strike and Buffalo Bill. This season's route will be in cities and large towns only, new people and features being added.

Edmond Gersen, the well-known vaudeville agent, has taken up his headquarters with Colonel T. Alston Brown.

William Cullington will go to Toledo, O., this week, to join the stock of that city. George Wessels is the stage-manager.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

IN SUMMER PLACES.

Henry Woodruff, George Holland, and Lotta Linthicum are at Quissett, Mass.

Della Fox is at Little Silver, N. J.

While the training ship *Alliance* was visiting New London harbor Bertha Creighton entertained the officers and tars at one of their "sing songs" on board, with recitations, and, on invitation of Chaplain Sykes, sang at the Sunday morning service. The boys were very enthusiastic and appreciated the attention, as Miss Creighton was the first one who had taken the pains to entertain them.

Eugene La Rue is at Ontario Beach, where he will remain until the opening of the Macauley-Patton company.

Mr. and Mrs. Barry Johnstone (Octavie Barbe), after summering at Syracuse, are now in the Catskills for a few weeks before beginning rehearsals.

Mr. and Mrs. Max S. Witt (Marguerite Gonzalez) have gone to the Catskills for a week.

Grace Reals is visiting her mother in Toledo, having closed her season as leading lady with the Courtleigh Stock company in Bay City and Saginaw. She won much praise for her work in Frou-Frou, Camille, and The Late Mr. Castello. Miss Reals has accepted an offer to join the Kelcey-Shannon company.

Harry J. Keenan is spending the hot months at Atlantic City.

Mattie Keene spent the month of July in the Berkshire Hills. This month she is at Newport and Narragansett Pier.

Ada Zelt and her mother are summering at Bath Beach, N. Y.

Mr. and Mrs. Lindsay Morison are guests of Eugene Tessier at Winthrop, Mass.

Roland Reed and Jefferson De Angelis, resting at Manhattan Beach, have each developed such uncommon prowess in the gentle art of swimming that an intense rivalry has arisen between them. To the end that discussion may be ended, a swimming match for these two aquatic athletes has been arranged to occur to-day (Tuesday) as a side attraction of the Water Carnival.

Sadie Miner, who is summering with her mother and sisters at Bath Beach, N. Y., rescued a drowning boy in the surf one day last week, and was late for the rehearsal of A Female Drummer. But Manager Charles E. Blaney excused her when he learned the reason of the tardiness.

Marie Bates is at Elberon, N. J., where she has rested for four weeks. She is considering several excellent offers for the season.

Vera Irving is at her home, Atlantic Highlands, N. J.

Sinclair Nash is spending a few weeks in the Catskills.

Arthur E. Moulton is at his sister's country place in New Hampshire, where he is rapidly regaining his health. He will probably return to his work in the profession next season.

Mabel Amber and her sister are spending the Summer at the Howland House, Long Branch.

Rennold Wolf, correspondent of THE MIRROR at Buffalo, is enjoying a cruise on his yacht, *Helen*.

Having booked his season solid for What Happened to Jones, and having secured printing and company, Harry Corson Clarke is resting for a fortnight at Santa Cruz, Cal.

Mr. and Mrs. Sheridan Block (Emma Field) are summering at Larchmont Manor, N. Y.

Esta Dean is visiting in Toronto Canada.

Mr. and Mrs. Nelson Lewis are spending the summer at Sharon Springs, N. Y., the guests of Mr. Lewis' sister. The Lewis Comedy company will open on Sept. 5.

Mr. and Mrs. Robert Drouet will spend the month of August at the Catskill Mountain House, Catskill, N. Y.

Mr. and Mrs. W. A. Whitecar (Laura Almosnino) were at Montauk Point, Long Island, several days last week. Mr. Whitecar reports having caught thirty-five pounds of bass and fourteen and a half pounds of blackfish in one day.

C. Harry Kittredge will leave this week for a short vacation at his home, Barnegat Park, N. J.

Margaret Gordon, of The Little Minister company, is summering at the Coleman House, Asbury Park, N. J.

W. E. Horton writes from Mt. Clemens, Mich.: "Arrivals during the week were Harry West, Emyline Barr, Lora Addison Clift, B. C. Way, Thomas Hill, V. H. Bond, Lee Woolworth, Pete McCloud, Ada Melville, and Albert Lutz.

"The Pulse of New York opened its season here on July 30 to a good-sized and well-pleased audience.

"Effie Kamman, last season with Ward and Vokes, is a guest at Sadie Hasson's Summer Home.

"Dan McAvoy has left for his home at La Salle, N. Y., after a visit of three weeks at the springs.

"J. C. Lewis' Si Plunkard company commenced rehearsals Aug. 8. Workmen are now engaged on new scenery and properties for this show. The company is booked to open here Aug. 25."

AMONG THE DRAMATISTS.

Henry Melnotte has written a military play, The Trumpet Call, which he will produce during the coming season. Mr. Melnotte will open on Sept. 19, in Pittsburg.

Bessie Byrne has completed two one-act plays which she will produce in September, Hagar, and Ned O'Malley. She is also negotiating for the production of a strong dramatization, Doctor Edith's Oath. Miss Byrne has devoted herself to writing since her return from Europe, but will probably return to the stage this season in her one-act plays. She will soon publish a book, "The Adventures of a Bachelor Actress."

H. A. Du Souchet is at work on a new play satirizing the seekers after pirate gold. Mr. Du Souchet recently paid a visit to Oak Island, near Halifax, where operations are carried on night and day in quest of Captain Kidd's treasure, which is believed to be buried there.

ENGAGEMENTS.

Tony West, for the comedy role in Devil's Island.

Sophia Burnham, with the Rays.

Frank Gardiner, with Gayest Manhattan to play the tramp.

Ben F. Grinnell, the Brothers Phantos, Colby and De Witt, Alexandra Decca, the Lorello duo, V. Romeo, Phyllis Allen, Mayme Mayo, Ella Gardner, Chitten Basseggio, and Little Miss Columbia, for Charles H. Yale's Forever Devil's Auction (17th edition), opening at Gilmore's Auditorium, Philadelphia, on Aug. 13.

The complete company for Alone in Greater New York follows: Dorothy Lewis, Eva Benton, Mary Bouton, Jeanette Lincoln, Richard Obee, Robert Leeland, Ned Risley, John P. Kennedy, C. E. Morton, Lew A. Warner, George Beebe, George A. Lingard, Frank Cline; Cary Housman, musical director; E. J. Bulkeley, business-manager; W. O. Edmunds, manager.

Vera Irving, with J. Al. Sawtelle for juveniles, rehearsals commencing on Aug. 22.

William Winter Jefferson, son of Joseph Jefferson, has resigned from his father's company to accept a re-engagement with A Bachelor's Honeymoon, to repeat his successful characterization of Houston.

Manager W. J. Fielding has engaged for A Grip of Steel, to open at the Columbia Theatre, Boston, Sept. 5, Henry Bedford, of London, John E. Hynes, Charles Lane, Walter G. Horton, Frank M. Allen, Joseph Dailey, W. S. Evans, A. Roccardi, Robert Gaillard, Thomas Munsell, Helen Westhersby, Grace Hopkins, Eva Westcott, and Lucile Allen Walker.

Mark Fenton, with Madame Modjeska.

Frazer Coulter and Frank Burbeck, for Sporting Life.

The complete roster of At Gay Coney Island will be as follows: Smith and Campbell, James Bradbury, Alf Holt, Tony Hart, Mark Hart, Brigham Barnum, William Lippincott, L. Willis, George W. Jackson, Nannette Lockette and Nettie De Coursey, Jessie Ralp, the Sisters Lane, Kittie Hart, Dorothy Glendenning, and Lulu Brisbane, under management of A. M. Miller and W. W. Freeman.

Grace Cahill, Muriel Harcourt, and Arthur La Roe, with Charles Leonard Fletcher.

Saul Hammilburg, formerly treasurer of the Globe Theatre, Boston, as business-manager with Belle Archer in A Contented Woman.

Jessica Duncan, for The Purser.

Marie Verna, Herbert Denton, U. C. Cahill, John Moore, and Ira T. Moore, for Garry Owen.

Eleanor Moretti, for E. H. Sothern's company.

Frederic Paulding, through Colonel T. Alston Brown, for the Spalding Stock, Milwaukee, Wis. He left San Francisco Aug. 4, and is due in Milwaukee Aug. 8, where he will open on Aug. 14.

Delphine Perreut, for The Two Little Vagrants.

Edward F. Mack, for Zollner and Jepson's Darkest Russia. Between the acts Mr. Mack will exhibit his colorscopic diorama, portraying war episodes in Cuba.

W. L. Grove, as treasurer, with For Liberty and Love.

John Mayon, for the Broadway Theatre Opera company. Mr. Mayon will understudy Harry McDonough, who retires from the company after the present Manhattan Beach engagement.

Charles N. Lane, for The Grip of Iron.

Van Rensselaer Wheeler, for Jefferson De Angelis' Opera company.

Josephine Brittain, re-engaged for the heavy lead in Cuba's Vow.

Frances Dennison, late of the Giffen Stock company, Denver, for Little Miss Nobody.

Ned Wayburn and Agnes Saye, with Dunne and Ryley, for the Mathews and Bulger company.

Raymond Whitaker has been re-engaged with Humanity for next season.

For the Chase-Lister Theatre company: Gertie Ewing, Kittie Berry, Louise Carter, Marie Fellows, Joe Ewing, Lee Hickman, Willard Graham, N. W. Van Dyke, Will M. Carroll, Albert Taylor, Will T. Lister, and Glenn F. Chase.

For Lorin J. Howard's Held by the Enemy: Emelie Everett, Katherine B. Glenn, Nellie Florence, Lorin J. Howard, J. L. Ashton, Warren Ashley, Eugene Spofford, Hugh Ettinger, H. R. Atherton, R. A. Donnan, F. Clark Adams, and Ed E. Engel, opening the New Burt Theatre, Toledo, Aug. 25.

George W. Winnett, as agent for Oliver Byron's Greater Gotham Stock company.

For Rice's Comedians, management of George Peck: Charles P. Rice, W. J. Ashley, Harry W. Nowell, Richard Quilter, Horace W. Clarke, George W. Fenwick, W. S. Bates, Charles Myerholz, and Bengie Harrison.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - AUGUST 13, 1898.

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week Ending August 13.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th. St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
TERRACE GARDEN (58th St.), CONCERTS.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), ROOF GARDEN, VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st. St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), YANKEE DOODLE DANDY—15 to 21 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINER'S (312-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12.30 to 11.00 p. m.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), Closed.
PEOPLE'S (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.) Closed.
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

A WORD FOR CHICAGO.

THE MIRROR has contended, and will continue to insist, that there is a steady demand for the Shakespearean drama. The comparative prosperity of minor stars who travel about the country in SHAKESPEARE's plays year after year would establish the fact, independently of the great success of most Shakespearean ventures made on an ambitious scale.

New York, perhaps, does not like its Shakespeare except at long intervals, but there are many reasons not necessary to go into at the moment why this is so. Chicago, which is not a producing centre, is yet a metropolis, and is faithful to SHAKESPEARE under almost any conditions. Like lesser towns, it accepts him almost without cavil as to auspices or manner simply because it is loyal to the highest form of drama. There were no less than ten distinct Shakespearean productions in Chicago last season, several of them by distinguished players, and the city and its theatres have gained dignity from the fact.

If New York were not the "producing centre" for the country, and thus under an imperative obligation to put forward so much new matter for the theatre, it would probably be permitted to pay more attention to the dramatic classics As it stands, Chicago may in this one respect lay some claim to superiority.

THE TAX ON AMUSEMENTS.

In other columns, this week, THE MIRROR publishes interesting and definite matter relative to the much-discussed war tax on theatrical interests. Several days ago a representative of this journal was commissioned to go to headquarters in Washington and get clear rulings upon points about which there had been uncertainty, and the result will be found in the article referred to. In addition to this interview with the Chief of the Law Division of the Internal Revenue Department, THE MIRROR also publishes other rulings of that Department during the past week on the same subject, in cases involving inquiries by managers, through counsel, and instructions issued by the Department to one of its collectors who had asked for information. Points not heretofore raised are also to be found in letters to this paper from persons interested. It will be noted that there are several rulings by Commissioner SCOTT on the same subjects, but they agree in essentials, and are all published by THE MIRROR because they do so agree, although variously phrased.

In brief, the Commissioner decides:

I. Every theatre in a city of over 25,000 inhabitants must pay a tax of $100 annually.

II. Every traveling company must pay a tax of $10 in each State and Territory in which it appears for the year beginning on July 1, or a proportionate part of $10 for the period beginning in any subsequent month.

III. The proprietor of a traveling company is not required to pay any tax where he plays exclusively in cities of over 25,000 inhabitants, because the theatres in such cities are each required to pay a tax of $100 annually.

IV. Where a company plays in a building other than a theatre that holds the special tax stamp in such a city, the company must pay the $10 tax (State) for the year beginning July 1, or at that rate for the period beginning with any subsequent month.

V. The special tax stamp issued to a traveling manager covers but one company. Where a manager has several companies playing at the same time in the same State, a separate special tax stamp must be taken out for each company. It matters not what changes are made in the personnel of a company or in its repertoire.

VI. A manager may send in advance to the collector of a district in any particular State where his company is to appear a form duly filled up and signed, setting forth the month and date of appearance, and upon payment of the requisite tax the local collector will issue the necessary stamp.

It will be noted that there is an inconsistency as between two of the rulings (I. and II.), although the Department may not have meant to be inconsistent. The result of these two rulings is this: A company that plays in one or more cities of less than 25,000 population in a State must pay $10 tax in such State, and a company that plays only in larger cities escapes taxation.

In his interview with the representative of THE MIRROR the Chief of the Law Division of the Internal Revenue Department said that the Department considered the tax of $10 for each State required of a company a fair tax, because an organization visiting ten States would have to pay only a sum equal to the tax exacted from a theatre in a city of over 25,000 inhabitants, whereas the theatre might not cater to a population nearly so large as that open to the company. This is not a pertinent point, because it frequently happens that a company plays in more than ten States—some companies play in as many as thirty States—while it is also a fact that a company often plays in but one city in a State, and sometimes but for a single night in that city.

It will be admitted that the latest rulings in this matter are meant to be fair, and the theatrical managers of the country will give the Internal Revenue Department credit for promptness in dealing with the questions raised. Commissioner SCOTT, in fact, has shown such a spirit of equity in passing upon the points put before him that it is to be hoped that he may be induced to make a special ruling in favor of companies to whom the payment of a tax of $10 in each State will prove a hardship, because their tours involve many more than ten States, and their appearances in some States are few. Such a ruling should be made also because, as the matter stands, such companies and the minor theatrical organizations which play only in towns and cities of 25,000 population and less will be required, under the rulings of the Department, to pay a heavy tax, while the larger and more able companies that play exclusively in cities of 25,000 inhabitants and over will wholly escape taxation, as they will appear in theatres that themselves meet the requirement of the law.

PERSONAL.

GRAMATICA.—Above is a portrait of Irma Gramatica, who originated the leading part in The Blue Rose, Anita Vivanti Chartres' Italian tragedy, recently produced at Bologna, Italy. Gramatica will be remembered as a member of Duse's company in this country. During the past year she has become prominent in Italy, her acting in Spiritisme having been notably strong. She is twenty-nine years old, and in her earlier years suffered many privations. She is described as nervous, contradictory and capricious, but her cleverness is admitted by all who have witnessed her work.

FISKE.—Harrison Grey Fiske, editor of THE MIRROR, is in the Adirondacks.

BENNETT.—Johnstone Bennett gave her sketches of American character types at Mrs. O. H. P. Belmont's reception, in Newport, last Friday. Miss Bennett is rehearsing for the title-role in A Female Drummer.

MUSIN.—Ovide Musin arrived from Europe last week to appear in concerts and to establish here a school of the violin similar to that conducted by him at Liége, Belgium.

RUSSELL.—Lillian Russell sailed last Wednesday for Europe on the steamship *Teutonic*.

O'NEILL.—James O'Neill probably will produce in this country, during the coming season, Joseph Hatton's dramatization of his own novel, "When Greek Meets Greek."

ROBSON.—Stuart Robson will open the season at Wallack's next month in a new play by Augustus Thomas, entitled The Meddler.

IRVING.—Sir Henry Irving has engaged Edwin A. Abbey to design the costumes, and Sir Alexander Mackenzie to compose the incidental music for his forthcoming elaborate revival of King Richard II.

CAINE.—Hall Caine will pay a visit to this country next Fall, to assist at the production of the dramatization of his novel, The Christian, in which Viola Allen makes her stellar debut.

ELDRIDGE.—"Aunt Louisa" Eldridge was conspicuous in a lower right-hand box at the Metropolitan Opera House last Thursday when Lieutenant Richmond Pearson Hobson told of the Merrimac's trip into Santiago. "Aunt Louisa" said she would willingly part with ten years of her perennial youth if she had a son like Hobson.

MANSFIELD.—From Rye, N. Y., comes the news of the birth of a son on Wednesday, Aug. 3, to Mr. and Mrs. Richard Mansfield.

MORGAN.—Mr. and Mrs. Edward Morgan (Adelaide Cushman) arrived last Thursday from England.

HENLEY.—The condition of E. J. Henley, who is still in the Adirondacks, is reported as much improved.

CRAIG.—Mr. and Mrs. Charles G. Craig returned to town last Thursday after two delightful months of hunting and fishing in Ontario, Canada.

LAMSON.—Ernest Lamson returned to town last week after a rest at his home, Prairie View, Ill.

KERKER.—Gustave Kerker sailed last Saturday for London to rehearse the two companies that will introduce The Belle of New York to the provinces of Merrie England.

STORY.—Mr. and Mrs. Julian Story (Emma Eames) are sojourning in Italy. They will return to this country in October.

DALY.—Augustin Daly arrived at New York last Saturday on the *Etruria*, after spending several months in England.

BURROUGHS.—Marie Burroughs will appear with Stuart Robson in The Meddler at Wallack's Theatre.

TYLER.—Dallas Tyler, now in London, will sail for this city about Aug. 10. She will be a member of William Gillette's company the coming season.

CLARKE.—George Clarke returned to town last Saturday from his country place near Stamford, Conn. He recently purchased a house in the immediate vicinity of Daly's Theatre which he will make his local residence.

COGHLAN.—Charles Coghlan has completed his new play, which he is to produce early in the season after the revival of The Royal Box. Rumor says that Mr. Coghlan's latest work is a dramatization of Dickens' "Tale of Two Cities," in which he will, of course, appear as Sydney Carton.

WOLFE.—Harrison J. Wolfe will be specially featured on tour during the coming season in an elaborate revival of The Lost Paradise.

SOTHERN.—E. H. Sothern spent several days of last week hunting through old book shops for playbills and newspaper cuttings relating to his father.

FRENCH.—T. Henry French is expected to arrive from England to-day (Tuesday).

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

BESSIE SHERWOOD, Bridgeport, Conn.: W. N. Lawrence, Lyceum Theatre, New York city.

E. R. L., Galveston, Tex.: David Bidwell died at New Orleans Dec. 18, 1889.

S. W. F., Philadelphia, Pa.: Sporting Life is an English melodrama by Hicks and Raleigh.

PAT RICE, Louisiana: The play you cite is not in the "list" of the American Dramatists' Club.

T. B. J., Louisville, Ky.: The Carnival of Arts and Sports will take place at Jackson, Mich., week of Sept. 20.

JOHN GRAHAM, Bridgeport, Conn.: An interview with Maud Adams was published in THE MIRROR of July 13, 1895.

F. E. WILEY, Indianapolis, Ind.: His Nibs the Baron was adapted from a Danish source by Edouard Holst.

V. D. E., Sacramento, Cal.: The act in which the Four Cohans appeared in California is called Running for Office.

GEORGE KEYSER, Portland, Ore.: Henry Miller will open his season at the Baldwin Theatre, of San Francisco, on Aug. 22.

S. R. THONTON, Washington, D. C.: Write to Charles H. Ditson and Co., or William A. Pond and Co., music publishers, New York city.

ROBERT STODART, New Brighton, N. Y.: THE MIRROR has no record of her ever having played the part in the United States.

CHARLES VINAUD, New York city: Eugenie Fougere made her American debut at Koster and Bial's, New York city, on Sept. 7, 1891.

L. L. NEWTON, Los Angeles, Cal.: The words of popular songs are published by H. J. Wehman, 108 Park Row, New York city.

PLAYWRIGHT, Chicago, Ill.: Yes, the title is to be used. Corse Payton's co. is to appear in a play called Santiago during the coming season.

N. T. G., Richmond, Va.: You can obtain a complete list of Fair Dates by writing to the Billboard Publishing Co., of Cincinnati, Ohio.

ADAPTER, New York city: Yes, an adaptation of Belot's play has been presented in this country. The English version was called The Case Vidal, and was brought out in the Spring of 1889 at Baltimore, Md.

HATTIE ERB THICKENS, Appleton, Wis.: The addresses of various vaudeville performers are given in THE MIRROR each week. If you write to some of them you will probably get the information you are seeking.

J. C. VANTRY, Rochester, N. Y.: It depends entirely on the sort of contract the leading man has signed. It also depends to some extent on the understanding between the manager and the leading man before the contract was signed—that is, in cases where the parts were not specified in the contract. In some cases it might depend on the strength of the co.

W. M. B., Boston, Mass.: The "jump" your friend refers to took place over twenty years ago. E. A. Sothern and his co. left the Grand Central Depot of New York city on Oct. 30, 1877, at 11.35 P.M., and arrived at the Summer street station in Boston on Oct. 31 at 9.30 A.M., the train being nearly two hours behind its scheduled time. The co. began the performance of The Crushed Tragedian at the Boston Theatre at 10.30 A.M. that same morning, and finished the performance at 12.45 P.M. The co. returned to New York at 1.04 P.M., arriving at the Grand Central Depot at 6.48 P.M., in plenty of time to give a performance of The Crushed Tragedian at the Park Theatre on the evening of Oct. 31. The Boston performance was given for the benefit of the widow of Edwin Adams.

G. M. R., Jersey City, N. J.: Your friend probably had in mind the address of Henry Irving at the reception tendered him by the Goethe Club at the Madison Square Theatre, New York city, on March 15, 1888. In the course of his speech Mr. Irving said: "It is not just to assume either that the public taste is degraded because it does not touch an ideal standard at every point, or that one fixed canon of taste can be applied to the drama, even in cultivated society. The theatre must always be the playground of a variety of sympathies and the arena of all manner of conflicting judgments. A theatrical manager has to satisfy many tastes and much may be forgiven him if he has, like Faust, 'the instinct of the one true way,' and it should be remembered that a manager, by sometimes charming the public with the popular novelties of the day, may be able to command their support, when he seeks it, for a higher form of drama. Nature should be the manager's ideal, and art his familiar, and while inspired by the one and aided by the other of these, though his work may reflect the variable moods of his generation, because it is primarily his business to amuse, the sum of his efforts will be a substantial increase of the universal stock of wholesome pleasure."

K. C. HEWETT, Denver, Col.: In referring to the antiquity of the drama Schlegel said in his lectures on dramatic art and literature: "In the very minute description of ancient Egypt given by Herodotus and other writers I do not recollect observing the smallest trace of it. The Etruscans, on the contrary, who in many respects resembled the Egyptians, had theatrical representations; and, what is singular enough, the Etruscan name for an actor—*histrio*—is preserved in living languages even to the present day. The Arabians and Persians, though possessed of a rich poetical literature, are unacquainted with the drama. It was the same with Europe in the Middle Ages. On the introduction of Christianity, the plays handed down from the Greeks and Romans were set aside, partly because they had degenerated into the most shameless immorality; nor were they again revived till after the lapse of nearly a thousand years. Even in the fourteenth century, in that complete picture which Boccaccio gives us of the existing frame of society, we do not find the smallest trace of plays. In place of them they had simply their *conteurs, menestriers, jongleurs*. On the other hand we are by no means entitled to assume that the invention of the drama was made once for all in the world, to be afterwards borrowed by one people from another. The English circumnavigators tell us that among the islanders of the South Seas, who in every mental qualification and acquirement are at the lowest grade of civilization, they yet observed a rude drama in which a common incident in life was imitated for the sake of diversion. And to pass to the other extremity of the world, among the Indians, whose social institutions and mental cultivation descend unquestionably from a remote antiquity, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe that they possess a rich dramatic literature, which goes backward through nearly two thousand years." In the course of his lectures Schlegel says that "we know of no Mohommedan nation that has accomplished anything in dramatic poetry, or even had any notion of it." The Chinese, however, have had a standing national theatre for many centuries.

THE USHER.

Scarcely a day passes without THE MIRROR receiving inquiries from young men and young women as to the best method to pursue to get on the stage.

Very few seem to wish information respecting stage training. The majority appear to think that all that is necessary is a guide-board to the footlights, plus their burning desire to appear behind them.

Some of the would-be actors are in earnest, and it is difficult to give this class the advice they are entitled to receive.

There is no royal road to the theatre—there is only the stage-door, which is narrow and whose approaches are crowded, and it is but few of those who penetrate within that meet either with encouragement or with reward.

To some extent dramatic schools are valuable in sifting out the chaff from the dramatic wheat and in affording a training and experience that approximate in some degree to the practical advantages of actual work in the theatre. In the degree that these institutions eschew theory and æsthetic frills are they of value to the would-be actor.

The stock companies that have grown so rapidly during the past season or two are also of great help to the fortunate novice who can secure a footing in one of them. But most of these companies employ only experienced players, and the chances for the beginner to secure an engagement in that quarter are slim.

The usefulness of these companies as developers of talent would be vastly increased were they equipped with stage-directors capable and willing to guide and train powers as yet crude.

Under the present system there are few managers (for managers, as a rule, are simply business men, with no especial aptitude for picking out talent in the rough) who care to employ inexperienced persons in their companies, and that is quite natural, because they consider the subject solely from the point of view of business expediency. As it is easy to obtain all the actors that are wanted from among the ranks of men and women of tested abilities, it is not strange that they hesitate to take chances on unknown quantities.

The novice full of confidence and desiring only a chance to demonstrate what he or she possesses in the way of aptitude for the stage chafes under this condition.

"How can I make a start if only experienced actors are wanted, and if no one will give me the opportunity to get experience?" is a question that is heard constantly.

There seems to be no satisfactory answer to it. The beginner can only take his chances with the rest; exercise an unlimited amount of patience and constancy in the face of repeated rebuffs and discouragements, and seize eagerly any chance that offers to make a beginning, however humble and far removed from the object of ambition that beginning may be.

In booking the route of A Breezy Time company its manager, E. B. Fitz, addressed a letter to the manager of the theatre at Corinth, Miss.—one of the points associated with General Grant's military career. After several days he received the following answer, which deserves publicity:

CORINTH, MISS., July 27, 1898.

DEAR SIR—Your letter asking for open time in March received, and I will say in reply: The Opera House is rented now for a coffin-shop and store for agricultural implements. There is no place for entertainments of your kind in town. There are four brick churches and one court house for public speaking and lectures, etc. I could not pay $40 license on the Opera House and run against the free court house and the churches.

Respectfully,
W. E. PATTON,
Ex-Manager Mitchell Opera House.

Mr. Patton's letter head suggests that the competition which has thrown him out of theatre management has its compensations, as he is thereon designated as "City Bill Poster, Distributer and Sign Tacker."

A daily newspaper, whose dramatic department for obvious reasons "views with alarm" the steady and constant growth of the new stock companies, observes that restoration of the old system means sometimes a revival of loose business methods, and that the "news of premature disbandonment comes often, and in most cases the salaries are left unpaid."

Anybody familiar with the true state of affairs knows this assertion to be false. Very few of the many stock companies have proved unsuccessful, a great majority of them having made handsome profits for their managers and having given steady and lucrative employment to a great many actors who would in all probability have been among the unemployed had not this renaissance of the stock plan occurred.

With two or three exceptions the stock companies last season made a good deal more money than any similar number of traveling organizations playing at the same scale of prices.

This stock revival, by the way, has been a godsend to American dramatists, who have latterly found even less encouragement than usual from the more ambitious of the so-called producing managers.

Great numbers of plays have been taken off the shelf, have revealed unexpected vitality, and have earned fine royalties for their authors in the hands of the permanent companies.

Of course, in a season or two this supply will have lost to a great degree its attractiveness, and other material will have to be forthcoming to meet the requirements of the stock companies. Here should come in the opportunity for our young dramatists to find a market for their new work.

I believe confidently that when the old plays are worn out the stock system will continue, and those engaged in it will be obliged to search afield for new material.

In this event a great impetus will be given to native dramatic authorship, for out of the opportunities which this channel will afford our dramatists will be able to demonstrate the stuff that is in them, and secure the chance of doing more ambitious things.

At present the attitude of the average American playwright is one of dejection, if not of despair.

"I have read with great interest your references to the scarcity of attractions of a good class for small cities and one-night stands," writes a Western theatre manager. "Never in my experience have I had such difficulty in filling even a small portion of my time. In past years I have had from forty to fifty attractions booked at this time of the year. To-day I have not secured a baker's dozen. It is obvious that there will be fewer substantial attractions than ever on the road next season, and these will play routes governed by conditions that have not previously existed, and that will deprive a great many communities of any sort of desirable theatrical amusement."

We all know who and what is responsible for the state of affairs upon which this manager comments. We all know, too, that such a condition of affairs would be impossible were it not for the fact that a certain number of stars and managers of attractions have shown not only lamentable lack of independence and self-respect, but have exhibited a gross disregard for their duties to others of their profession and to the public upon whose favor and patronage they depend.

AT THE MURRAY HILL THEATRE.

The Murray Hill Theatre will open its season Saturday night, Aug. 27, with the Henry V. Donnelly Stock company. "For my opening bill," said Mr. Donnelly yesterday, "I have selected Joseph Grismer's play, The New South. For the second week we will produce The Ensign. I have engaged Walter Burridge for my scenic artist, William A. Dooley for my musical director, and William Redmund for my stage-director. The company will include Robert Dronet, Walter Allen, William Redmund, Edwin Nickander, Charles Waldron, Herbert O'Connor, Severin De Deyn, Rolinda Bainbridge, Hannah May Ingraham, Sandol Milliken, Rose Beaudet, and Mrs. Thomas Barry."

"You will also play occasionally?"

"Not for the first four or five weeks, at any rate. I am needed in the front of the house, where I find my managerial cares increasing daily."

"Have you determined upon your scale of prices?"

"Matinees, 25 cents; the entire house reserved. Evenings, 50 cents. When I say 25 and 50 cents I mean it. I don't intend to advertise that schedule of prices and then bring people to my theatre to charge them something else. Only by keeping faith with the public can a manager win for himself a *clientele*. I hope to have regular weekly subscribers for whom special seats will be reserved by request."

"The same system as at the Castle Square Theatre in Boston?"

"Precisely."

"Have you decided upon the plays you will produce?"

"Yes; but I don't deem it advisable to make public the complete list of plays I have in mind. I shall do chiefly modern plays—pieces for which I shall pay good royalties."

DELLA FOX IN OPERATIC COMEDY.

Concerning the coming tour of Della Fox in a new operatic comedy by Edgar Smith, her manager, Frank Murray, said last week to a MIRROR man: "Miss Fox's proposition to dispense with a male chorus has occasioned considerable discussion. But it does not mean that she will have a small company. The chorus will be entirely feminine, but as each one will have a part of some kind or some lines to speak they may not rightly be called a chorus. The leading roles will all be taken by well known people, and it is my intention to form about Miss Fox a stock company of operatic comedians who will be identified with her for many seasons to come. Miss Fox will have an elaborate setting for the comedy, and the printing will be catchy. I have already engaged three excellent people for her support, and have secured an office in the Broadway Building, where a well-known business-manager will assist me to centre the attention of the public upon the enterprise. We will probably open late in September."

AUGUSTIN DALY'S PLANS.

Augustin Daly arrived from London on the *Etruria* late Friday night. The morning following he began rehearsals of the new musical comedy, A Runaway Girl, with which he will reopen his theatre Aug. 25. The piece is now running in London at the Gaiety.

Mr. Daly also controls the American rights to The Greek Slave, another musical comedy now on the boards of his London house. Both pieces will be produced here, and if they achieve unusual success the manager will transfer Ada Rehan and his regular dramatic company to the Fifth Avenue Theatre, where time is held for several consecutive weeks after the middle of November.

Madame Sans Gene and The Merchant of Venice will be the chief productions of the regular company. The Merchant of Venice has already been in rehearsal. Miss Rehan will play Portia, and Sydney Herbert, Shylock.

HARLEY MERRY'S ACHIEVEMENT.

Harley Merry was kept busy last week receiving congratulations from his fellow artists in this city, for his latest scenic achievement. When Imre Kiralfy arrived in this country from London a couple of weeks ago, he lost no time in contracting with Mr. Merry to paint a massive scene for his naval exhibition at the Madison Square Garden. The contract called for a canvas 484 feet long by 44 feet high, depicting the historic section of the Cuban coast. Mr. Merry had but a short time in which to fulfill this contract, but he was equal to the emergency. With the aid of his two talented sons and two other artists, he completed what is probably the largest painted canvas ever used in New York for theatrical purposes.

SAID TO THE MIRROR.

H. W. STORM: "Creston Clarke and Adelaide Prince will present next season two new romantic plays, The Ring of Amasis, adapted from Owen Meredith's novel of that name by Louise Mallory, of Baltimore, and The Vagabond of the Cross Roads, by Asia Steel, of Philadelphia."

LORRAINE HOLLIS: "Although I have lost money on my recent tour I have assumed all liabilities of my company, the members of which have gone to their respective homes, and I shall open in Hamilton, Canada, in a repertoire in September."

EDGAR L. DAVENPORT: "Kindly correct the statement that John E. Kellerd was the original Frank Beresford in The Bells of Haslemere. The late William Terriss originated the part at the Adelphi Theatre, London, and I was the original Frank Beresford in this country, at the Boston Museum, during the season of 1887-88."

ALF T. WILTON: "There will be no change in the policy or management of Lothrop's Opera House, Worcester, Mass., for the coming season as has been reported. I will be interested with P. F. Shea and Company in the new Park Theatre in Front Street, having secured it by a ten years' lease. The policy of the new house has not yet been fully determined."

JOHN D'ORMOND: "Permit me to contradict the statement that my wife and I had signed with A. Y. Pearson for coming season, as we have signed with the Irene Myers company, under management of W. H. Myers."

RALPH E. CUMMINGS: "In THE MIRROR of July 23 there was an article headed 'Cummings Exonerated,' which places me in a rather unsatisfactory light, as one would naturally infer that I had paid the claims held against me by the Actors' Society. This is not so. When I was placed on the black list of the Society because I refused to pay a claim which I considered unjust, I naturally refused to pay any more dues into the Society, and determined to let the matter drop and suffer the humiliation of being blacklisted by a Society which I had helped to organize. Upon my arrival in New York, however, the Society sent for me, requesting that I again appear before the directors and have my case reopened with a hope of vindicating me, on the theory that my case had not been properly heard. I consented to this, and was very grateful for such just treatment. I was vindicated, and the only money I paid was $3, which sum I owed for dues. These are the plain facts of the case."

EDWIN F. EVANS: "Regarding the contracts said to have been made by one 'Jules Mangus' with Gipsy Warde and Ruby Erwood, let me say that I hold contracts with these ladies for the Uncle Joshua Comedy company."

LILLIAN DE WOOLF: "I have signed again for leads with J. E. Toole, and not with a New York manager as has been reported."

ADELE FARRINGTON: "Through my card in THE MIRROR, I have secured prima donna soubrette roles with the Gran Opera company—a quick return that shows the value of your columns. I wish to add my share to the praise THE MIRROR so richly deserves from all in our profession."

FRANKLIN H. SARGENT: "Numerous teachers of dramatic art throughout the country are making use of the term 'Lyceum School,' apparently forgetting that that title is claimed as the original and present possession by the American Academy of the Dramatic Arts. The American Academy of the Dramatic Arts, when founded in 1884, was called The Lyceum School of Acting, and still uses that name. Confusion is liable to result unless all schools other than this Academy admit the latter's prior and exclusive right to the term 'Lyceum School.'"

DAMON LYON: "Kindly deny the report that I have been engaged for D. W. Truss and company's production of The Geisha. I have not signed with any one as yet."

FRANK GARDINER: "I have just signed for the season—MIRROR advertisements bring good results."

GEORGE W. MAGEE: "There is no truth in any statement that F. F. Proctor is to obtain control of the Grand Opera House, Boston, nor in the report that he had been seen in consultation with the owner, N. B. Goodnow."

CHAUNCEY OLCOTT: "I have composed two new songs for my new play, and am working on two others. Next Monday I shall begin rehearsals on Sweet Inniscarra, with which my season will open in Chicago at McVicker's Theatre, on Sept. 5."

GOSSIP OF THE TOWN.

Emmett C. King, whose portrait appears above, made his debut on the stage nine years ago with James O'Neill in Monte Cristo. Since then he has been connected with the companies of Charles Frohman, Alexander Salvini, Frank Mayo, and others. Two seasons ago he was leading man at the Théâtre Français, Montreal, where he was very successful in a round of parts, including Captain Swift, William Prescott in Men and Women, Joe Sanders in My Partner, and John Van Buren in The Charity Ball. Last season Mr. King was prominent in the Imperial Theatre Stock company, St. Louis, where he was cast for a varied line of parts, among his most successful portrayals being Zouroff in Marks, Count Orloff in Diplomacy, Gratiano in The Merchant of Venice, and De Varville in Camille. At the close of the Imperial season Mr. King was engaged for the Spring at the Great Northern Theatre, Chicago, where he played Arthur Hummingtop in Arabian Nights, the Confederate Spy in Held by the Enemy, Count de Morney in A Celebrated Case, and other important roles. The Chicago papers spoke very highly of his work. Mr. King is of a tall, commanding figure, and has an excellent voice. Although he has had several offers for next season, Mr. King has not yet signed.

Sandy Dingwall, Jacob Litt's general-manager, returned from Chicago on Wednesday last. Mr. Dingwall has been personally looking after Mr. Litt's big revival of Shenandoah at McVicker's Theatre. He says that at several of the Wednesday matinees the crowd was so great that they were forced to stop selling tickets.

Dr. Alfred Walton has presented to the Professional Woman's League a building lot surrounded by handsome grounds, at Lake Hopatcong, N. J., not far from Lotta's country seat. The property adjoins the grounds of the Lake Hopatcong Summer School of Philosophy.

H. Victor Morley arrived in New York last Saturday from London.

Herbert K. Betts and Amele Losee were married at Alpena, Mich., on Aug. 2. Mr. and Mrs. Betts have been re-engaged for the season with Marks Brothers' Stock company.

M. L. Heckert will stage At Gay Coney Island.

The Spooner Dramatic company spent two weeks in the Wasatch Mountains in hunting and fishing, and two weeks at Castilla Springs, Utah, C. E. Baker, of Beatrice, Neb., visiting the company.

Judge "Biff" Hall, THE MIRROR'S Chicago correspondent, married on Aug. 1 Ed R. Salter, the well-known agent and manager, and Lottie Williams, at present leading soubrette with Hopkins' Stock company.

Tony Farrell has purchased a thirty-six foot sloop yacht, the *Sophie T.* Mr. Farrell gave her a trial yesterday, when he took a party of professionals from St. James, L. I., for an outing at Crane Neck Point.

Amy Lee and her mother, Mrs. Harry Watkins, have rented their Philadelphia home, and have returned to New York. Miss Lee was engaged for A Female Drummer, but on rehearsal found the part assigned uncongenial, and asked Manager Blaney for release.

Colonel Fay Butler is negotiating with Sibyl Johnstone for his new war drama.

Harley Merry has been secured by Manager E. V. Phelan to paint the scenery for the productions of the Boston Ideal Stock company, of which George W. Wilson is the star.

John H. Young has contracts for the scenery for Davis and Keogh's attractions, Strangled on Sunday, The Finish of Mr. Fresh, Daughters of the Poor, and Have You Seen Smith?

J. Jay Smith, stenographer, who left Davis and Keogh's office recently taking along some money and sundry articles of worth, was corraled by detectives a few days later in Philadelphia. Scott Marble has been moved by an this to call his new farce for Davis and Keogh, Have You Seen Smith?

Sadie Connolly has purchased and taken possession of a beautiful suburban house in Westchester, directly back of Morris Park. C. H. Truesdell at the same time purchased the two adjoining lots, as a birthday present for his wife, and will build a house on the place next Spring.

Mildred Holland returned yesterday from Cape Cod. Rehearsals for Two Little Vagrants, under her personal direction, will commence in a few days in Boston.

Frank S. Arnette is doing the advance work for William H. West's Big Minstrel Jubilee for a short time before opening his regular season with Joseph Arthur's On the Wabash.

Edwin Thanhouser, after a Summer season with his stock company at Atlanta, Ga., is in town again.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Courtleigh Stock company closed a very successful season of nine weeks at Bay City, Mich., July 28, in Frou Frou, to a crowded house. The company, by all indications, could have played there all the season, but the closing was necessitated by the fact that many of the members had received calls for rehearsals for their regular seasons. Mr. Courtleigh was called upon for a speech on the closing night, and responded in a very gracious manner, thanking the Bay City theatregoers for their encouragement and generously attributing the success to the conscientious work and ability of his supporting company. The members all expressed themselves as delighted with their season, which, though filled with hard work, has been considered the labor they delight in. The company has given Bay City and Saginaw the most artistic performances ever seen in those cities. Mr. Courtleigh's work in The Late Mr. Castello, The Lost Paradise, Camille, and The Rajah stamp him as one of the best leading men on the American stage. Grace Reals, the leading woman, made herself a great favorite in The Late Mr. Castello, Camille, and Frou-Frou. She gave her most successful impersonations. Erroll Dunbar contributed excellent work, notably in Harvest, Moths and Idle Tears. Margaret May played ingenue roles with much success, and Miss Cross was cast for the juveniles, which she played capitally. Kate Jepson was always admired in the light comedy and parts of the "grand dame" order. Hudson Liston repeated his great success of two years ago and played some stray character parts to justify the claims of the old school stock system. Edwin Morrison played some of the heroes admirably, and all the parts he was cast for adequately. Dorothy Kent and James T. Kelly made themselves prime favorites by their fine singing and dancing specialties, which proved to be a strong feature of the entertainments. Mr. Kelly played the principal comedy parts excellently and Edward McWade handled a widely varying line of roles with rare discernment. The pleasing announcement is made that the company will return to Bay City next Summer.

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The Summer Stock company at Elitch's Garden Theatre, Denver, Col., will close on Aug. 13, having had a most successful season. The members are nearly all engaged for the Fall season and are obliged to join their respective companies for rehearsals. George R. Edeson will go to the Girard Avenue Theatre, Philadelphia, as stage-director and comedian. Walter Edwards will be leading man with the stock company at the East End Theatre, Pittsburg, Pa. Leonora Bradley will return to the Lyceum Theatre, Baltimore. Laura Alberta will go with The Dawn of Freedom. Meta Maynard will join My Friend from India. W. N. Wadsworth will go to the Grand Opera House Stock company, Pittsburg, Pa. Daisy Lovering has signed as ingenue at the Girard Avenue Theatre, Philadelphia. Last week's bill at the Garden was A Gold Mine. It was played capitally and was received with shouts of laughter and approbation. For the closing week George R. Edeson's adaptation entitled That Dinner at Olympia will be presented.

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After the most successful engagement that has fallen to the lot of any stock company that has ever visited Winnipeg, Man., the Neill company bade farewell July 30. The members received a rousing good-bye on the closing night and each one made a parting speech. The company will open in Cincinnati on Sept. 26, playing a month in St. Paul and Minneapolis in the meantime. Robert Morris and Mr. Neill intend organizing a second company to play the Winter season in some Eastern city.

When Mistakes Will Happen, which is to go out next season under Jacob Litt's management, had its trial performance in St. Paul by the Neill Stock company, the property list called for a horse, a dog and a trained rat. The bills announcing the play had the Neill Stock company in very large type. Some one asked James Neill why, in view of the props, he did not call it the Neill Live Stock company.

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A slip of the writer's pen made THE MIRROR say last week that Lisle Leigh was the leading woman at the Gem Theatre, Peak's Island, Me., whereas she fills and fills most admirably, that position with the stock company at McCullom's Theatre, Cape Elizabeth, near Portland, Me., managed by Bartley McCullom. Miss Leigh made a pronounced success as Camille week of July 25, and scored again last week in The Ensign. This week she plays the name part in Niobe, revived by special requests from many prominent citizens who enjoyed its presentation by Miss Leigh and the rest of Mr. McCullom's company last season. The McCullom company has been doing a very large business, the Standing Room Only sign having been on view many times. The production of The Ensign was pronounced the finest, scenically and otherwise, seen thereabouts in many a day.

***

Beryl Hope closed her stock company on July 23 at Toronto, after a continuous season of twenty-three weeks, playing ten weeks at Queen's Theatre, Monrteal; four weeks at the Russell Theatre, Ottawa, and nine weeks at the Toronto Opera House, Toronto. The tour was most successful and Miss Hope received many offers of time in leading theatres for next season, but she decided to accept an offer made her by Charles P. Salisbury to head his stock organization. She will open with his company, in which she will be specially featured, on Aug. 14 at the Davidson Theatre, Milwaukee. A singular coincidence attaches to this engagement, as Miss Hope's first stock experience was gained as leading woman of Mr Salisbury's stock company in Cincinnati three years ago.

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John W. Albaugh, Jr., has completed his company for the Lyceum Theatre, Baltimore, next season. The complete roster is as follows: Frank Rolleston, John Flood, Scott Cooper, John Craven, Walter Collier, Thomas Slater, Jennie Kennark, Grace Mae Lamkin, Beth Franklyn, Carrie Wolfert and Miss Rivers. Percy Winter will continue to direct the stage and Mr. Albaugh will play the juveniles. The season will open Sept. 19 with His Wife's Father, to be followed by Niobe, A Social Highwayman, and The Idler. Mr Albaugh has already received enough letters to almost fill the house on the opening night, and the subscription list for the season is very large.

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The Lyceum Theatre Stock company at Rochester ended its season on Aug 6. Ben R Graham, John B. Maher, and E. J. Le Saint closed with the company on July 30. Mr. and Mrs. Robert Rogers (Louise Mackintosh) reached Boston on Sunday and will have their wedding reception in that city on Aug 18. They will open with the Valentine Stock company at Toledo on Sept. 5.

Rose Stahl has been engaged for leads with the Valentine Stock company.

Marie Thomas, who will be known hereafter by her family name, Van Tassell, has signed for leads with the Turner Stock company.

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Helen Byron, formerly leading woman of the Ralph E. Cummings Stock company, has declined a three years' contract with that organization, preferring to seek a wider field for her work. George S. Christie, of the company, is visiting friends in Toronto. Mr. Cummings has engaged Mabel La Marsh, a Detroit amateur, for next season. H. C. Kehn will be his scenic artist. The Cleveland Theatre, Cleveland, is being thoroughly redecorated and remodeled, especial attention being paid to the comfort of the players. The old-time greenroom is one of the innovations.

Ruby Bridges, having just closed a very successful Summer season with the W. S. Harkins Stock company, has signed to play soubrette and ingenue roles with the Ralph E. Cummings Sotck company, Cleveland.

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Mr. and Mrs. Osborne Searle (Frances Desmond) have been engaged by Annie Blancke for the stock company at the Grand Opera House, Columbus, O. Mr. Searle, besides playing juvenile and light comedy roles, will have full charge of the staging of each production.

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David Conger left the Frawley company, San Francisco, Aug 1, to fill a special engagement with The Heart of Chicago on its Pacific Coast tour. Mrs. Conger (Coralyn Maxwell) will be with the same company.

Lindsay and Rose Morison have been engaged for the Castle Square Theatre Stock company, Boston.

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Lilla Vane, not Mrs Vance, as has been reported, will be the leading woman of the stock company at Robinson's Opera House, Cincinnati.

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Alexander Gaden has been engaged for the Meffert Stock company, Louisville.

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Charles E. Fisher has signed with the Grand Opera House Stock company, at New Orleans.

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Kendal Weston and Sarah Truax have made genuinely favorable impressions on the Minneapolis public by their work with the Henderson Stock company. Their work in A Scrap of Paper last week was praised enthusiastically.

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Lillian Daily has been engaged to play leads with the Frederick Bond Stock company at Albany, N. Y., for two weeks.

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Violet Dale is making a great success on the Pacific Coast in soubrette parts with the Belasco-Thall Stock company.

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Ethel Browning will close with the Giffen Stock company at Manhattan Beach, Denver, Col., next Saturday, having been released in order that she might join the Park Theatre, Brooklyn, Stock company on Aug. 27. Last week Miss Browning made a decided success in the name part of Sue.

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Helen Potter and Harry B. Rich have been engaged for the stock company at the Théâtre Français, Montreal.

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The Forepaugh's Theatre, Philadelphia, Pa., Stock company are now rehearsing, preparatory to their opening next Saturday.

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Louise Brooks is engaged for the Turner Theatre Stock company, Toledo, O.

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Maude Sheridan has been engaged as soubrette of the Court (formerly Criterion) Theatre Stock company, the season of which will open Sept. 5. Miss Sheridan played an engagement last Spring under the same management.

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The reception given by Emil W. Krackowiser, of the Milwaukee *Herald*, to the members of the Salisbury Stock company, now playing at the Davidson Theatre in that city, at the Milwaukee Press Club, on July 13, has been immortalized in a sketch showing the guests at table, with the festivities in progress.

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Harry Bewley will be leading comedian with the stock company at Robinson's Opera House, Cincinnati, next season.

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Zora Hollingsworth is considering an offer for a leading part with a prominent stock company.

MORE FESTIVITIES AT ST. JAMES.

The actors' colony at St. James, L. I., continues to keep the ball of gaiety rolling along merrily. On July 30 the ladies of the colony gave the men a vaudeville clambake. It took place at "Liberty Hall," which had been prettily decorated with flowers and ferns. The long table was made attractive with candles and flowers. The ladies, in white caps and aprons, ushered the forty guests to their seats, and then acted as waitresses. The supper they served was voted a most delicious one. On the card were little neck clams, caviar sandwiches, deviled crabs, clam chowder, stewed clams, and spagetti. After all these dishes had been discussed, the table was removed, and the vaudeville section of the clambake began. Alice Montague, of the team of Montague and West, played a cornet solo finely, and was much applauded. Mrs. Tony Farrell read excellently Paul Lawrence Dunbar's poem, "The Party." The Campbell Sisters sang, and Miss Scott and Katie Marks did a sketch. Mrs. Harry Hill danced and Mamie Campbell sang. Then came a most amusing sketch, in which Virginia Ross Connelly, Mrs. Robert Dailey, Laura Parsons, Louise Allen Collier, Ray Allen, Miss Scott, and Mrs. Thomas Wise took part. The entertainment closed with a grand cake walk, Carrie Fulton and Robert Dailey winning. Dancing followed until half past eleven, when "Auld Lang Syne" was sung and everyone went home happy.

To lease Nation's Hero. Add. D. D., MIRROR.

DEATH OF AN AMUSEMENT PIONEER.

Sylvester Bleecker, a pioneer in amusements in this country, died at his home, 421 Vanderbilt Avenue, Brooklyn, on Aug. 5, aged seventy-four years. He was associated with P. T. Barnum for many years, and at one time or another during his long theatrical life was identified with almost every branch of the business.

Sylvester Bleecker was born in Albany, N. Y., in 1824. His real name was Groesbeck. He was first a playwright, then an actor, and afterward a lecturer at Barnum's Museum, corner of Broadway and Ann Street. The season of 1844-1845 he was principal light comedian with the Chapman Family during their occupancy of the Vauxhall Garden Theatre, west side of Fourth Avenue, opposite Cooper Institute Park. He was prompter at Barnum's season of 1857-58, when the dramatic company at the Museum included C. W. Clarke, Tom Hadaway, Milnes Levick, George and James Lingard, W. J. Herbert, Louisa Eldridge, and Emily Mestayer. In 1869 he made a tour around the world as manager of the Mr. and Mrs. General Tom Thumb company, starting from New York city June 21, giving two entertainments a day until they reached San Francisco, where they took passage for Yokohama, Japan, Nov. 6, 1869. The company comprised besides Mr. Bleecker, Mr. and Mrs. General Tom Thumb, Commodore Nutt, G. H. Richardson, pianist; B. J. Kellogg, treasurer, and Ed Davis, agent. A pair of diminutive ponies and a miniature carriage completed the retinue. There were altogether thirteen persons in the company, and Mr. Bleecker was kept busy assuaging the fears of Tom Thumb, who anticipated some calamity. They traveled in Australia for nine months, and then visited Calcutta, returning to New York June 22, 1872, after an absence of three years, having traveled 55,487 miles, of which 31,246 were by sea. They gave 1,471 entertainments in 587 different towns and cities, in all climates of the world, without losing a single day or missing a single performance wherever announced.

Mr. Bleecker had been in retirement for many years previous to his death. His last engagement was with Colonel T. Allston Brown, season of 1887-88, for the farewell tour of Mrs. General Tom Thumb. He was author of a "Memoir of Tony Denier," published by French and Son, as an introduction to Tony Denier's series of pantomimes. His wife died in 1883 from injuries received at the time of the Newhall House fire in Milwaukee, Wis. Mr. Bleecker lowered her by means of a rope made of sheets torn in strips, but she fell just before reaching the ground and sustained fatal internal injuries. Mr. Bleecker's death was caused by a complication of ailments. The funeral took place yesterday (Monday) from his late residence.

THE HIGHWAYMAN AT MANHATTAN.

The Broadway Theatre Opera company began last evening a brief engagement at the Manhattan Beach Theatre, where they presented De Koven and Smith's delightful comic opera, The Highwayman, which deservedly enjoyed a long run last season at the Broadway Theatre. The charm of this capital bit of work was as great as ever, and the large audience evidenced its keen enjoyment by frequent interruptions of applause. A real comic opera is a rare thing in these days, when sheer burlesque has come to masquerade under a name more dignified, and The Highwayman, with its excellent, tuneful music and its clever libretto, is a true comic opera.

The cast was practically the same as that last seen in this city, including Joseph O'Mara in the title-role, Camille D'Arville as the dashing heroine, Jerome Sykes as the immensely comical Constable Quiller, Harry MacDonough, Nellie Braggins, Maud Williams, Van Rensselaer Wheeler, and the rest.

The scenic equipment was admirable, and the company is in for a profitable sojourn at the seaside.

LAURA BIGGAR NEARLY DROWNED.

Laura Biggar narrowly escaped drowning while bathing last Friday, at Asbury Park, N. J. She became unconscious when some distance from the shore and was rescued by two strangers, who declined to give their names. On the beach Miss Biggar soon recovered, and was taken to the Plaza Hotel, where she has been spending the Summer.

THE ACTORS' SOCIETY MEETING.

The annual meeting of the Actors' Society of America will occur at Lyric Hall, in this city, on Aug. 16—not on Aug. 18, as was incorrectly announced. Charles E. Le Barbier, Assistant District Attorney of the County of New York, and counsel for the Society, will address the meeting.

BERNARD GOES TO CAMP.

B. A. Reinold, professionally known as Adolph Bernard, assistant secretary of the Actors' Fund, left town Friday for Camp Hampstead, where he will take rank as Second Lieutenant of the Fifth Battery, Light Artillery, N. Y. Volunteers, commanded by Colonel Theodore F. Schmidt.

MUSICAL NOTES.

The ninth annual festival of the New Hampshire Music Teachers' Association was held last week at The Weirs, N. H. Among the soloists were Dr. Carl E. Dufft, Marcia Craft, Francis Wellington, Mrs. Elizabeth Hawkins, Nettie L. Bowman, Mrs. Jennie King Morrison, E. C. Towne, A. MacKenzie, and Alfred P. DeVoto.

The eighteenth biennial Northwestern Saengerfest was held last week at Davenport, Iowa. The soloists, Mrs. Ida Hemmi, Pauline Woltman, William A. Wagner, and Bruno Herling, were assisted by a chorus of 1,400 voices.

The Cameron Concert company will open on Aug. 11, at Ashland, Pa., jumping from Omaha, where they have been appearing at the Exposition. The company includes Cameron, soprano; C. H. Kerr, pianist; Daisy Kerr King, contralto; Charles Higgins, violinist; Inez De Costa, accompanist, and Charles Lee Noir, manager. The season is booked solid until March.

Baroness Marie von Zieber, the operatic soprano, after a successful concert tour of the Pacific Coast, left Seattle, Wash., Aug. 3, for the East. The Baroness is under management of Arthur G. Williams.

MADELINE BOUTON INJURED.

Madeline Bouton fell a few days ago while dancing at the Columbia Theatre, San Francisco, sustaining spinal injuries, which necessitated her removal to the McNutt Hospital, where she is now reported convalescent. Miss Bouton was a member of the Frawley company at the Columbia.

AMUSEMENT COMPANY INCORPORATED.

The Hoffman Garden company of New York, having for its object the maintenance of a place of amusement, filed articles of incorporation at Albany on Saturday. It is capitalized at $5,000.

REHEARSALS.

Rehearsals of A Runaway Girl begin this week at Daly's. The season will open early in September.

Rehearsals of Maude Adams' company will begin on Aug. 29.

The New South will go into rehearsal this week at the Murray Hill Theatre under the stage direction of Manager Donnelly and William Redmund.

James H. Wallick's companies have possession of the stage at the Fourteenth Street Theatre.

Frank and John Wills are working with their company daily at the Star Theatre. The initial production of their new farce, In Atlantic City, takes place Aug. 13.

Blaney's A Female Drummer at Lyric Hall. At Holy Cross Hall, A Boy Wanted and A Hired Girl.

The company engaged for La Tortue (The Turtle) are called for rehearsal at the Manhattan Theatre, Aug. 10. Florence Ziegfeld, under whose direction the piece will be produced, will read them the manuscript, and parts will then be assigned.

De Wolf Hopper and the principals of his company are working daily on The Charlatan at the Knickerbocker Theatre.

Sam Bernard, in The Marquis of Michigan, twice a day at the Bijou.

Belle Archer, in A Contented Woman, at the Madison Square, beginning Aug. 11; season opens at Peekskill, N. Y., Aug. 24.

What Happened to Jones, at the Harlem Opera House.

May Howard company, at Germania Assembly Rooms, beginning Aug. 8.

Tennessee's Pardner began rehearsals yesterday. Season opens on Aug. 22.

The chorus and ballet of Hanlon's Superba are rehearsing at Central Hall, Thirty-second Street. The principals at the Hanlons' country seat, Cohasset, Mass.

The Bohemian Burlesquers, at the Olympic Theatre, New York, beginning Aug. 8.

Bryant and Watson's American Burlesquers and Australian Beauties, at Beethoven Hall, New York, beginning Aug. 6.

Black Patti Troubadours, at Adelphi Hall, New York, beginning Aug. 8.

Flynn's Big Sensation, at Teutonia Assembly Rooms, New York, beginning Aug. 15.

Me and Jack, at the Bijou Theatre, Paterson, N. J., beginning Aug. 15.

Oliver Doud Byron is rehearsing his Greater Gotham Stock company, at Long Branch. The season opens Aug. 15 at Newport, R. I.

The Bostonians and the Alice Nielsen Opera companies began rehearsals yesterday at Wallack's.

At the Garden Theatre yesterday the Roger Brothers assembled their company for preliminary rehearsals of John J. McNally's new farce, A Reign of Error.

Principals and chorus engaged for El Capitan were busy last week at Adelphi Hall, corner of Seventh Avenue and Fifty-second Street.

The Bijou Comedy company, which opens Aug. 15 for a tour of Canada, is rehearsing at Excelsior Hall.

At Gay Coney Island was rehearsed last Thursday at the American Theatre.

Rehearsals of Ferris Hartman's comedy, The Purser, will begin in this city Aug. 22. Season opens Sept. 5 in Cleveland. The scenery, which is an important feature of the play, will be forwarded to Cleveland from Chicago, where it is now in storage, in order that the company may have the benefit of a few "scene rehearsals."

CUES.

Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, held its monthly meeting at the lodge rooms last Sunday.

C. B. Bradford, the popular press agent of the Herald Square Theatre, returned last week, after a month of fishing on Long Island.

At Gay Coney Island will open its season at Davenport, Iowa, on Aug. 21.

The season of the Herald Square Theatre will open on Sept. 12, with The French Maid.

A. M. Miller will be in advance of At Gay Coney Island next season.

John B. Haffel will be William Calder's business-manager for the tour of The Span of Life.

Anna Held will return on the *Kaiser Wilhelm der Grosse* to-day (Tuesday) under special contract to F. Ziegfeld, Jr., for three months, at a salary of 30,000 francs ($6,000) a month. Mlle. Held is to appear in a new comedy next January at the Vaudeville Theatre, Paris. Manager Ziegfeld, also a passenger on the *Kaiser Wilhelm*, brings with him from Paris the furniture for the second act of The Turtle, the new Manhattan Theatre production, rehearsals for which will begin tomorrow.

Frank Cushman has made a strong hit with Haverly's Minstrels. Mr. Cushman has a high range tenor voice, and uses it with telling effect.

Ethel Fuller has recovered completely from her recent bicycle accident.

Vera Irving and Howard Crampton have signed with Sawtelle's Dramatic company for the coming season.

R. D. Shaw, Booking Agt., 1358 B'way, Room 7.

THEATRICAL TAXES.

The Revenue Law as It Applies to Amusements at Last Made Clear by Official Rulings at Washington.

The widespread feeling of dissatisfaction and misunderstanding that has existed because of an ambiguous reading of the three paragraphs relating to taxation of theatres and theatrical performances in the recently passed war revenue bill seems at last to have borne fruit in an adjustment of the matter at Washington. A MIRROR man called upon Commissioner of Internal Revenue N. B. Scott last week in that city in an effort to have the matter adjusted, and was by the Commissioner referred to J. B. T. Tupper, Chief of the Law Division. In speaking of the law and its theatrical bearings, Mr. Tupper said:

Despite an apparent feeling to the contrary among theatrical people, efforts of every description have been made by this department tending toward insuring the absolute justice and fairness of that portion of the measure which relates to the stage. While certain difficulties in getting at the bottom of existing conditions have naturally delayed results, it cannot be said that our endeavors have not been consistently in that direction.

When first the inequity of a bill which taxed equally theatres in cities of different sizes was understood, the clause was hastily altered so that, as you know, at present houses in places of under 25,000 inhabitants are not taxed at all. The same consideration has been given the paragraphs which are at present causing dissatisfaction among managers of small combinations.

The original holding was to the effect that theatrical organizations playing in structures not included in the tax of $100 for places of amusement were to be classed as circuses and rated accordingly. This stand was made because of a descriptive line in the seventh paragraph of Section 2, which reads: "Every building, space, tent or area where feats of horsemanship or acrobatic sports or theatrical performances are exhibited shall be regarded as a circus."

A number of letters were speedily received protesting against this ruling, on the ground that, whereas the proprietors of theatres in large cities were obliged to pay their tax only once in a season, managers of small traveling organizations would under its effect be forced to repeat that sum for every State and Territory in which they appeared; thus contributing to the war fund from $1,200 to $1,500 during the season instead of the mere $100 exacted of the larger houses.

As soon as this was understood an effort was made to have the classifications more distinctive. The present ruling is that the "theatrical performances" alluded to in connection with circuses are to be construed as the concerts or vaudeville shows often given after, before or during the said exhibitions of acrobatic or equestrian feats. This being the case, the companies spoken of as not playing in theatres taxed under the new law come under Section 2, Paragraph 8: "Proprietors or agents of *all other* public exhibitions or shows for money *not enumerated in this section* shall pay $10: *Provided*, That a special tax paid in one State, Territory or the District of Columbia, shall not exempt exhibitions from the tax in another State, Territory or the District of Columbia, and but one special tax shall be required for exhibitions within any one State, Territory or the District of Columbia."

I believe that this makes the rulings as they stand perfectly clear and equitable. The first of the paragraphs provides that all theatres in cities of 25,000 inhabitants or over shall pay a tax of $100. The third paragraph is construed to mean that all theatrical combinations not playing in the houses so taxed, whether said houses are or are not in cities of 25,000 inhabitants or over, shall pay the sum of $10 in each State visited. That is to say, that an organization visiting during the season ten States pays a tax equal only to that charged a theatre which may cater to a population of one-fiftieth the number included in those States. Nothing could be more fair. The second paragraph then refers only to *bona fide* circuses and does not relate to theatrical performances given in theatres, halls or other stable structures. This ruling will shortly be printed at the order of the department, and I will mail a copy at once to THE MIRROR.

Mr. Bailey's Questions.

Leon O. Bailey, a well-known lawyer of Indianapolis, passed through New York last week on his way to Washington, in the interest of Lincoln J. Carter, Jules Murry, *et al.*, for a construction of the paragraphs of the Internal Revenue Law relating to theatres. Mr. Bailey addressed the following questions to Commissioner Scott:

Lincoln J. Carter, of the city of Chicago, Jules Murry, and other persons, proprietors of theatrical organizations employed in the presentation of dramatic performances in numerous towns and cities of the United States, respectfully petition the Honorable Commissioner for an immediate construction of Paragraphs 6, 7 and 8 of Section 2 of "An Act to provide ways and means to meet war expenditures and for other purposes," enacted June 13, 1898, by Congress, and they particularly ask that he make reply to the following questions:

1. What tax, if any, is required to be paid by the proprietor of a theatrical company or companies traveling over the country and giving exhibitions in such buildings, halls or edifices as are commonly known as theatres?

2. If a tax be required of proprietors of such exhibitions, is it payable for each State and Territory in which they do business, without reference to the volume of business done by them or the number of towns or cities in which they give their exhibitions?

3. If there be no authority for imposing a special tax upon the proprietors of public exhibitions or shows, based upon the volume of business done, the amount of money received or the number of performances given, can there be more than one tax exacted from the same proprietor for the right to do business in any particular State or Territory, although he may employ, at one and the same time, more than one set of artists, combination or company in the presentation of his drama?

4. Is the proprietor of a theatrical company required to pay any tax whatever in a State or Territory in which his exhibitions are given exclusively in theatres which are taxed as in Paragraph 6 of Section 2?

5. Is it not true that a theatrical proprietor is only required to pay for that portion of the fiscal year which remains unexpired at the time he first enters and begins doing business in any particular State or Territory, and that the amount to be paid is in like proportion to the sum which would be exacted for a whole year?

6. Is it not possible for a proprietor doing business in a large number of different States and Territories, to secure, at one time and place (before the commencement of his season), upon payment of the requisite fee, a license covering his right to do business throughout the territory where his attractions are booked?

Mr. Bailey submitted an exhaustive argument with these queries, and received the following reply from the Commissioner:

WASHINGTON, D. C., Aug. 4, 1898.

Leon O. Bailey, Esq., Indianapolis, Ind.:

SIR.—In reply as follows to the series of questions submitted by you as counsel for Lincoln J. Carter *et al.*, proprietors of theatrical organizations:

First. The proprietor of a theatrical company traveling over the country and giving exhibitions in such buildings, halls or edifices as are commonly known as theatres, is not required to pay any special tax under Section 2 of the Act of June 13, 1898, if the proprietors or lessees of the theatres in which such company plays themselves hold the special tax stamp provided for by Paragraph 6 of that Section.

Second. Where a theatrical company plays in any other building than a theatre or opera house whose proprietor or lessee holds the requisite special tax stamp under Paragraph 6, the company must, itself, pay special tax under Paragraph 8 of the Act—viz., $10 for the year beginning July 1st in any calendar year, or at that rate when the special tax liability begins in any other month than July, reckoned from the first day of such month to the first day of July following.

The special tax stamp issued to the proprietor or manager of the theatrical company, it is held, covers only the exhibition given by one company. Where he has several companies playing at the same time, in the same State, a separate special tax stamp must be taken out for each. The stamp issued to him is good for any one company in a State playing under his management; and it matters not what changes are made in the personnel of the company, or in the plays which it presents to the public. It may be used in the State for which it is issued for all of his several companies if not more than one of these companies is playing in the same State at the same time.

Third. While it is not permissible, under the special tax laws and the regulations of this Department, for any Collector to issue "at one time and place," special tax stamps to a proprietor or manager of a theatrical company for "a large number of different States and Territories," yet, as it is undestood that, before the commencement of his season, the proprietor of the company has already booked his company to play in various States, there is nothing in the law or regulations to prevent him from sending in advance, to the Collector of the District in any particular State where his company in the future is to appear, a Return Form 11 duly filled up and signed, setting forth the particular month and date in which it is to so appear; and, upon payment of the requisite special tax, reckoned from the first day of such month to the first day of July following, the Collector will thereupon issue to him the necessary stamp.

Respectfully yours,
(Signed) N. B. SCOTT,
Commissioner.

Walter F. Macnichol forwards to THE MIRROR a copy of a ruling of Commissioner Scott in another case, which in terms is like that secured by the representative of THE MIRROR in Washington. It follows:

Special Tax—Theatrical Performances.

The "theatrical performances" contemplated by Paragraph 7, Section 2, of the Act of June 13, 1898, are only those which are given in connection with a circus—A theatrical company, therefore, merely playing dramas in towns of 25,000 inhabitants (as shown by last census) or less, or in buildings whose proprietors do not hold the $100 special tax stamp, is required to pay special tax under Paragraph 8, namely—$10 for each State for the special tax year.

TREASURY DEPARTMENT,
Office of Commissioner of Internal Revenue,
WASHINGTON, D. C., July 30, 1898.

SIR:—Since my answer of the 22d instant to your letter of the 14th instant, the last paragraph of which relates to traveling companies playing dramas, a fuller examination than was at the time possible has been given to the language of Paragraph 7 of Section 2, of the Act of June 13, 1898, imposing a special tax of $100 on proprietors of circuses, wherein it is provided that, "Every building, space, tent, or area where feats of horsemanship or acrobatic sports or theatrical performances are exhibited shall be regarded as a circus."

In the opinion of this office, the "theatrical performances" therein referred to are those which are given in connection with a circus, as the term "circus" is ordinarily understood. When, therefore, a traveling theatrical company plays dramas (without exhibiting "feats of horsemanship or acrobatic sports") in towns whose population is 25,000 or less, or plays in any building whose proprietor does not hold the special tax stamp of $100 for his building, under Paragraph 6 of that section of the Act, the manager of the company must pay special tax; but the special tax required of him is to be paid not under Paragraph 7, but under Paragraph 8 of this section—viz., $10 for the special tax year beginning July 1 in each calendar year, or at that rate reckoned from the first day of the month in which the liability begins to the first day of July following.

Respectfully yours,
N. B. SCOTT, Commissioner.

MR. A. B. WHITE,
Collector Internal Revenue, Parkersburg, W. Va.

Still Inequitable in Some Cases.

That the law as latest construed by Commissioner Scott will still bear too heavily on minor attractions that during the season will visit many States is evident. The following letter bears on this point:

HOLYOKE, MASS., Aug. 4, 1898.

To the Editor of The Dramatic Mirror:

SIR:—The letter which I herewith enclose has just been received from Commissioner Scott, of Washington, D. C. By it you will see he has changed his interpretation, and now allows the classification under Section 8, whereby companies pay $10 in each State, or the proportion of same, which is determined by the month engagement takes place in.

Of course, above is far better than it was before, but I don't believe it was ever intended in this way even. As I understand it, the original form of the law was that *every* theatre should pay a tax of $100 a year. Some one realized that many of the smaller towns could not do this, and it was amended to read "towns of over 25,000." In exempting towns of under 25,000 from taxation, the companies were most certainly exempt too, for if the business of the smaller towns does not admit of taxing the theatres, it does not certainly permit of taxing the companies.

My company goes to the coast next season, and I play upward of thirty States in the trip, several of them having only one night in a State. Why should I, for example, pay $300 when some other managers whose route may cover only five State pay $50 for the same length of time? There is certainly no equity in that.

Again, take Cumberland, Md., my opening town. If they play forty companies, the revenue for that town on the year is $400, while Richmond, Va., Wheeling, W. Va., and all towns of over 25,000, and the city theatres like the Empire and Fifth Avenue, in New York city, which do many times the amount of business, pay $100 a year only, which covers the attraction. This isn't equity and wasn't intended so. The real meaning of the law was to exempt theatres and companies in towns under 25,000, as the business done didn't warrant taxation; to tax theatres $100 a year in towns over 25,000; to tax circuses because they played in tents, and thus carried their own buildings; and to tax all other forms of entertainment in cities of over 25,000, such as concerts, lectures, etc., that did not appear in a regularly open theatre, for which a tax was yearly paid. That I believe is the exact meaning of the law, and I believe Mr. Scott will so interpret it, if he wishes to give the "under 25,000" towns the benefit of being exempt; and their being exempt, the company most certainly is too.

Very sincerely,
ARTHUR C. AISTON.

Following is the letter from Commissioner Scott referred to by Mr. Aiston:

TREASURY DEPARTMENT,
Office of the Commissioner of Internal Revenue,
WASHINGTON, D. C., July 30, 1898.

Arthur C. Aiston, Esq., New York City:

SIR:—In reply to your letter of enquiry of the 27th instant, you are hereby advised that where a theatrical company plays in a building whose proprietor has paid the special tax therefor of $100, it is not required to pay special tax for playing therein.

The theatre proprietor's special tax stamp covers all performances in the building for which this stamp is taken out during the year beginning July 1 in each calendar year.

Where a theatrical or dramatic company plays in any building for which the proprietor does not hold, and is not under the law required to hold a special tax stamp, the company itself must pay the special tax under Paragraph 8 of Section 2, of the Act of June 13, 1898, reckoned from the first day of the month in which this liability begins to the first day of July following, at the rate of $10 for the special tax year.

Respectfully yours,
N. B. SCOTT, Commissioner.

TIM MURPHY'S MENAGERIE.

Tim Murphy will open his season in Washington, D. C., on Sept. 26, appearing in his new play, The Carpet Bagger, by Opie Read and Frank Pixley. In one scene of the play a small menagerie will be utilized, consisting of a bulldog, a parrot, an alligator, and a cub bear.

KIRALFY'S SPECTACLE POSTPONED.

The opening performance of Imre Kiralfy's spectacle, Our Naval Victories, announced to occur last evening at Madison Square Garden, was postponed until Thursday.

ENGAGEMENTS.

Mrs. Ada Boshell and daughter, for The Electrician.

Frank E. Aiken arrived in New York city last Sunday from San Francisco, where he has been spending his Summer vacation Mr. Aiken found three offers awaiting him, and he has closed with Block and Mordant to open on Aug. 20 with the Columbus Theatre Stock company. Mr. Aiken has always been a favorite with New York audiences, and will no doubt prove a valuable acquisition to the company.

Mart W. Hanley has engaged Blanche Moulton for heavy and character business with Robert B. Mantell. He has also signed Beverley W. Turner.

Edwin Lawrence, for Mistakes Will Happen.

W. C. Gillow, Edward José, E. J. Heron, Jerome Ames, and Maxine Forbes, for The French Maid.

Henry Bergman, for La Tortue.

John B. Park, as leading baritone for the Frank Daniels Opera company.

Nina Collins, for the prima donna role in Gayest Manhattan.

The engagements were made through the International Play and Amusement Bureau, for The Midnight Flood, which is to be produced at the People's Theatre, New York city, week of Aug. 15: Louis Eagan, Charles W. Lane, Lawrence Barbour, F. A. Howes, James Fitzpatrick, Calvin Tibbitts, Evelyn Forbes, Dorothy Wolbert, and Gussie Gardner.

Grand Opera House, Freeland, Pa., under new management. Best show town in the coal regions. Population of over 15,000 to draw from. Good open time for good attractions.***

PROFESSIONAL DOINGS.

Corse Payton's stock company opened well last week at Glens Falls, N. Y. The new scenery and effects scored hits.

A sensational feature of the Byrne Brothers' new pantomime, Going to the Races, will be a race scene employing six professional jockeys on thoroughbred racing horses. Manager W. E. Flack has booked the season solid, opening on Aug. 22 at Norwich, Conn.

Dorothy Lewis opened her season in Alone in Greater New York, at the Whitney Grand Opera House, Detroit, on July 31, turning people away. Business was big all last week, in spite of warm weather. Play, company and scenery were all praised by the press.

Go-Won-Go Mohawk, the Indian actress, will open her season at the People's Theatre, in this city, Oct. 17. T. H. Winnett is booking her tour.

Despite rumors to the contrary, J. H. Stoddart will star again next season in Beside the Bonnie Brier Bush.

Mr. and Mrs. E. S. Brigham and their little daughter, who have been at Manhattan Beach for a few weeks, left for St. Joseph, Mo., on Saturday.

William H. Crane was one of the passengers to return to Boston by the *New England* last week. He was accompanied by Boyd Putnam, with whom he has made a two months' European tour. His season will open at the Hollis Street Theatre, Boston, on Sept. 5.

William Burress returned to the city last Monday after a month's sojourn at his home, Columbus, Ohio. He is rehearsing with Sam Bernard at the Bijou.

Julian Magnus has purchased an interest in William L. Roberts' war drama, The Commodore, and will direct the tour, opening in Chicago, Aug. 14. The effects will include the gun-deck of an American cruiser in action, and the engine-room of the ship with machinery in motion. Mr. Magnus has also booked a tour for Mr. and Mrs. Russ Whytal in their new comedy-drama, At Last, and will retain an interest in Mr. Whytal's enterprises, including For Fair Virginia.

Alexander Kearney returned to town last week, having concluded a successful Summer season with the Columbia Theatre Stock company in Washington. Mr. Kearney will enjoy a few weeks' fishing in the Adirondacks before coming to town again to begin rehearsals with Charles Coghlan, for whose company he has been engaged for next season.

Mr. and Mrs. Harry Beresford sailed for England Aug. 6. They will return to this country about the middle of September. Mrs. Beresford was formerly known in the profession as Emma Dunne.

The death of Walter C. Morgan left Edgar Selden in something of a quandary as to the choice of an advance representative for A Spring Chicken. After considering the applications of no less than seven reliable agents, he finally secured R. J. Routledge for the position.

Howard and Doyle have secured all of Katie Putnam's plays, and are sole representatives for Mr. Emery. J. H. Huntley has secured Little's World for production at the Bijou, Chicago, and E. C. Wilson, The Two Orphans, by contract with Howard and Doyle.

Mrs. John Ince, who had the misfortune to break her arm, is now quite well, and will appear in Hotel Topsy-Turvy at the Herald Square Theatre.

James B. Mackie is suffering from head trouble.

True S. James has deferred his starring tour in A Royal Prisoner until the season of '99-1900.

Valerie Bergere is in town.

Thomas Eagleson, Claude Keene, and Mr. and Mrs. Vance left for Cincinnati last Friday. Mrs. Thomas W. Keene will follow in a few days.

E. M. Favor and Edith Sinclair, who have been playing the music halls in London, returned on Aug. 2, after a delightful trip abroad. They have been re-engaged to go back next year.

Mrs. Early, the mother of Adelaide C. Early, who until recently was known professionally as Adelaide Russell, is seriously ill at her home in Orange, N. J. There is little hope for her recovery.

Ed Faul, of the Wilbur Opera company, and Leonore Weil, a non-professional, of Buffalo, were married in that city on July 31. Mr. Faul left the Wilbur company last Saturday, and will engage in business in Buffalo.

A new theatre, to replace the Hibbard Opera House, that burned two years ago, is being erected in Jackson, Mich., at a cost of $30,000.

Robert Sherman will open his season at Greggsville, Ill., and play fair dates for ten weeks, after which he will play only the larger Western cities. The roster: Robert Sherman, Thomas Ellenwood, Fred Hubbard, Pitt Raymond, Josh Henderson, Maurice Wilkinson, Phil Bishop, W. R. Wilson, Juno Barrett, Claire Summers, Marie Adair, Connie Benjamin, and Mr. and Mrs. H. G. Allen.

Charles Coghlan's season in The Royal Box will not open until Sept. 12. Rehearsals will begin on Monday, Aug. 22, at 10 A.M at the Fifth Avenue Theatre.

The Evil Eye will be produced at Gilmore's Auditorium, Philadelphia, on Sept. 12. The principals, who will shortly begin rehearsals, are William Blaisdell, Clara Lavigne, George E. D. Johnson, Zeff Geondrault, Rhina Howard, Althea Twin Sisters, Rosaire and Elliott, George Donald Melville, Eddie Caron, and W. H. Bartholomew.

Arthur Bailey was taken ill on a train at Buffalo, N. Y., the other day, and was removed to the Sisters' Hospital, where he is recovering. His home is in Rochester.

W. A. Brady has acquired the American and Canadian rights to the naval spectacle of T. N. Singh and company, of London. The inventor, Carl Leps, is expected to arrive next week with the miniature ships and electric plant.

To lease, Nation's Hero. Add. D. D., MIRROR.***

THE VAUDEVILLE STAGE

A CHAT WITH LILLIAN BURKHART.

On one of the prettiest streets in Bensonhurst, which, while within the confines of the city of New York, is still so far removed from the hustle and bustle of Broadway as to be practically rural, is a very handsome cottage, which is the home of Lillian Burkhart, one of the few legitimate actresses who have won a lasting success in vaudeville.

"To the brave and faithful all things are possible," is Miss Burkhart's motto, and she has lived up to it in every way. With commendable bravery and absolute faith in herself, she has surmounted every obstacle and has reached a point from which she can calmly survey the scenes of her earlier efforts and rest awhile before attempting to climb any more rungs on the ladder of fame.

To Miss Burkhart's pretty country home a MIRROR man wandered a few days ago. The morning was bright and clear, and a fresh breeze blew across Gravesend Bay cooling the scribe's heated brow as he stood on the shaded porch, after handing his card to a trim French maid who opened the door.

Miss Burkhart, happy, healthy, and radiant in a very becoming, cool-looking white dress, made her appearance in a few moments. She made the interviewer feel perfectly at home at once, and he and she sat in capacious arm chairs, while he unfolded the object of his mission.

"So you want to have a little chat with me for THE MIRROR?" said she, with a merry laugh. "It is very kind of you, I am sure. Like all professionals, I esteem THE MIRROR very highly, and feel greatly flattered that you should seek me out in my Summer hiding-place to talk to me of my plans and ambitions."

"Your success in vaudeville has been so pronounced that I think we had better confine ourselves to that portion of your career," said the interviewer. "How long have you been in that particular field?"

"About three and a half years. I appeared first in The Salt Cellar, and Two Can Play at That Game. The latter play was afterward done by E. S. Willard, under the title of My Aunt's Advice. My next piece was Dropping a Hint, which has been one of my greatest successes. It is still in demand, and I shall probably find use for it as long as I remain in vaudeville. The other plays in which I have appeared are A Dish of Dainties, Extravagance, To-Morrow at Twelve, The Man About Town, in which I played a boy's part; The Lady of the Rowan Tree, and A Passing Fancy. The latter two and Dropping a Hint were written for me by Grant Stewart, whom I consider the cleverest writer of one-act plays in this country. He is a coming author, and I should not be at all surprised to see him become really famous within the next few years. His dialogue is so clean cut and so natural. There is nothing stiff or stilted in his lines, and it is a positive pleasure to play in any of his comediettas."

"Do you intend producing anything new this season?"

"Well, I have a couple of charming plays under consideration, and I may do one or both of them. You know my repertoire is pretty large now, and it is not absolutely necessary for me to do anything new. Still, I believe in putting on novelties frequently, as in that way the interest of the public is kept up."

"Do you find any difference in the audiences you play to in the various cities you visit?"

"Oh, yes! I find, however, that conscientious work and a sincere effort to please meet with favor in every city. I like to play in New York, because it is my home and I have so many friends here. I have been equally successful, however, in Boston, Chicago, Philadelphia and the other big cities as well as in many of the smaller ones. I am now looking forward with a little apprehension to my appearance at the Orpheum in San Francisco. I have been told that the audiences are not very partial to what are known as 'legitimate' acts, but I hope to please them, and so help to remove any prejudice that may possibly exist."

"Have you ever thought of playing in London?"

"Yes, and I have received several good offers to produce my little plays there. I am a little afraid, however. I know my American audiences thoroughly, and what they like might not do at all on the other side. I may go over next Spring, though, and give a few performances as an experiment. If I succeed, then I can divide my time between the two countries."

"A great many performers are filled with wonder at your success. Aside from your talent is there any particular secret about it?"

"No; I think any one can be successful who will persevere and keep an ideal in view all the time. Success is generally the result of hard work. I have constantly endeavored to make the pleasure of the public my chief aim since I have been on the stage. Besides looking after the artistic side, I take a practical view of things. I transact all my own business, and consequently am not obliged to bother with an agent. Of course, I never refuse an engagement procured for me by an agent, but my time is generally so well booked that I am unable to accept the numerous offers I receive from the agents."

"This house, I suppose, is one of the results of your vogue in vaudeville?"

"Yes, and I am very proud of it. I call it 'Idle Hour,' because I expect to spend all my leisure time here. Come along, I want to show you my little castle."

Miss Burkhart led the way into the reception room, in which antique furniture and objects of art, arranged with wonderful taste, were on every hand. The dining-room was perfection, with exhibits of cut glass and silver. Her library on the second floor is the actress' especial pride. She has had it decorated in green and white, after her own design. Rare books and curios picked up on her travels and gathered from the four quarters of the globe were scattered about the room. Adjoining the library is the music room, done in red, with a grand piano and other instruments to while away the time. In all the rooms of the house the same exquisite taste is displayed. It really seems a pity that Miss Burkhart should have so little time to spare to remain in her cozy home. She is looking forward to a time, however, when she will be able to take long Summer vacations, with nothing to do but rest and watch the days slip lazily by, and dream of past successes and histrionic honors yet to be won.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Beatrice Moreland returns to the scene of her first success in vaudeville, presenting George M. Cohan's comedietta, A Game of Golf, in which she is assisted by Charles M. Seay. The others are the Clerise Sisters, versatile comediennes; Louise Sanford, singing soubrette; Carrie Scott, serio-comic; the Washburn Sisters, assisted by Jack Crawford, in My Wife's Sister; Swan and Bambard, comedy acrobats; Bruns and Nina, comedy duo; Levine and Booth, acrobatic comedy duo; Sheridan and Forrest, singers and dancers; Warren and Howard, sketch artists; the Swinson Sisters, soubrettes; Barnell, juggler, and Katheryne Pearl, serio-comic. Edison's war-scope is an added feature.

Proctor's.

McIntyre and Heath head the bill, presenting their Georgia Minstrels act. The Kissing Bridge, an operetta by A. E. Lancaster and R. O. Jenkins, which was seen last week at the Palace, is a feature. The others are Solaret, "Queen of Light;" William Josh Daly, monologist; Forbes and Quinn, dancers; Ray Burton, slack wire artist; Annie Lloyd, soubrette; Imro Fox, the comic conjurer; Lydia Barry and George Felix, in their comedy sketch; Carr and McLeod, musical comedians; the Carl Damann troupe of acrobats; Henry Kessler, illustrated songs, and May Mooney, balladist. The war-graph is retained.

Pleasure Palace

Mr. and Mrs. Sidney Drew make their American reappearance in the farce, When Two Hearts Are Won. The war-graph remains, and the other performers are George Evans, comedian; Lavender and Thomson, comedy duo; Mahr Sisters, dancers; Cole and Johnson, assisted by the Freeman Sisters, in a colored specialty; Jewett, magician; Carlisle's dogs; A. D. Robbins, cyclist; Allen Wightman, clay modeler; Garnella and Shirk, comedy duo, and Kathleen Warren, soubrette.

American Roof-Garden.

The bill includes the World's Trio, Post and Clinton, Florence Moore, Loney Haskell, the Donazetta Trio, Jess Danzig, Cooper and Stewart, Gladys Van, Ascott and Eddie, and the Nelson Sisters.

Casino Roof-Garden.

The bill includes Maude Courtney, balladist; Nellie Hawthorne, comedienne; Arthur K. Deegan, vocalist; Alice Atherton, comedienne; Ernest Hogan and his assistants, Hope Booth, soubrette; Adelina Roattino, soprano; Belle Davis, Creole comedienne; Catherina Bartho, dancer; Edwin French, banjoist; Signor Ricci, violinists; Alma Doerge, comedienne; Amorita, dancer, and the Frivolity and Sailor ballets.

Koster and Bial's.

The music hall will be closed until the beginning of the regular season. The roof-garden bill includes Lafayette, mimic and impersonator; Truly Shattuck, vocalist; Gussie Nelson, soubrette; Silvern and Emerie, flying ring artists; Leola Mitchell, comedienne; Conway and Leland, the monopedes; Mazuz and Mazette, acrobatic comedy duo; the Four Emperors of Music, and the Casino Comedy Four.

Keith's Union Square.

Milton and Dolly Nobles in Why Walker Reformed and Williams and Walker, colored comedians, are the stars of the bill. The others are George W. Day, comedian and story teller; Edwin Latell, musical comedian; the Anglo-American Quartette, vocalists; the Two Paolis, clowns; Williams and Adams, comedians; Dave Meiers, bag-puncher; Howley and Leslie, comedy duo; Etjel Levy, vocalist; Sandford and Hensel, Dutch comedians; Fred Brown, singer and dancer; Wilson and Leicester, singing duo, and Joe Goetz, equilibrist. The biograph and Timely Topics views have new pictures.

Central Opera House.

Brooks and Saxon, the new musical team, are retained. Other features are the Stewart Sisters, the Freemonts, Sinclair and Carlisle, Carrie Ezier, Campbell and Caulfield, the Tanakas, and Fred Roberts.

LAST WEEK'S BILLS.

CENTRAL OPERA HOUSE.—Brooks and Saxon, a new team, gave a high-class musical act that made a strong hit. The Donovans scored with familiar songs and gags. Clivette returned and juggled and shadowgraphed cleverly. Walz and Ardelle's excellent musical act was received with much favor. Hodges and Launchmere were here again in their singing and expert dancing. Gallagher and Evans did a knockabout act with good results, and Glenfield, a ventriloquist, had a good reception from the early comers. Attendance continues up to the mark.

KEITH'S UNION SQUARE.—The management has adopted a new style of type for the special features of the programme, and last week Patrice had the honor of being the only performer on the bill whose name was printed in the extra large letters. She was seen once more in Alf Hampton's sketch, A New Year's Dream, which is now thoroughly familiar to the patrons of vaudeville. It seemed almost like a new sketch, however, as Mr. Hampton himself played the part of the youth who "sees things" on New Year's eve. Patrice looked bewitching in a stunning new gown, cut decolleté. She acted with her usual vim and intelligence and scored a decided success. Mr. Hampton was even funnier than usual, and shared the honors with the star. Arthur Dunn's sister being ill, he made his appearance with Mamie Gilroy in the sketch made familiar by the Dunns through many years of usage. Miss Gilroy seemed to find Mr. Dunn's antics very amusing, as she giggled all the way through the sketch. She will get used to it as the weeks roll by, however, and perhaps by the time they are seen here next she will be as sober as a judge. George Fuller Golden made his reappearance in a new get-up, consisting of a coat of white Japanese silk, an outing shirt, a broad-brimmed hat, black trousers, and patent leather pumps. This costume was supposed to represent the make-up of a war correspondent, and it gave Golden an excuse to rattle off some very diverting talk about the humors of the war. He sang a new song in which he impersonated about a dozen different styles of recruits, and the caricatures made decided hits. His monologue is almost entirely new and is full of bright, original stuff. The two Paolis, European clowns, who were imported especially for the Keith circuit, made their American debut. They do a lot of funny falls and "stunts" of various kinds, assisted by a trained dog, and play with a large rubber ball after the manner of many other clowns seen here of late. Their finish is very funny and wins them a hearty recall. It consists of a series of somersaults by one of the team, who lands flat on his back after every revolution in the air. It must be very severe on his nervous system, but it made the audience laugh. Claude Gillingwater and Edward J. Heron presented their farce, My Husband's Mother, with great success. They improve constantly in their work and find new ways of raising laughs every week. Susie Willis replaced their former leading lady and proved very satisfactory. Albert L. Guille, the tenor, never was in better voice, and his top notes called out the most enthusiastic applause of the week. The approval shown M. Guille's work proves that good singing is appreciated just as well in vaudeville as it is at the Metropolitan Opera House. The Olympia Quartette, in new uniforms, patterned after those worn by the American troops, made the hit they have been making for the past sixty years. Gus Bruno told stories in many dialects, and gave other imitations which won plenty of applause. Mazuz and Mazett, Barton and Eckhoff, Leavitt and Novello, Kline and Gotthold, and John Barker were also in the bill. The biograph showed a startling film, with two views of the *Vizcaya*, the first taken as she was leaving New York harbor a few months ago, and the other taken from a moving vessel, showing the battered hulk of the great battleship as it lies on the shore near Santiago. In this the biograph shows its superiority to all other picture machines, as it has often done before. The Timely Topics views were interesting, as usual.

PLEASURE PALACE.—The Kissing Bridge, an operetta in one act, composed by Robert O. Jenkins, and written by A. E. Lancaster, was produced here last week for the first time on any stage. It is a dainty, pretty little trifle, and met with pronounced favor. The plot deals with a certain little bridge which in 1674 crossed a stream near what is now Thirty-third street and Lexington avenue, New York. It seems that whenever a young man crossed the bridge with a maiden he was privileged to kiss her, and the humor of the operetta is founded on this idea. The characters are a young English captain and his sister and a young New Amsterdam Dutchman and his sister. The Dutchman crosses the bridge with the captain's sister and kisses her. She, not knowing of the custom, is insulted and goes to look for her brother to have her assailant punished. Later the young captain and the Dutch girl cross the bridge. He fails to kiss her, and she is disappointed and insulted. The two men meet and quarrel over the insults each has given the other's sister, but finally the whole thing is explained and there are kisses to burn and a pretty quartette as a wind-up. The music is simple but quite catchy, the final quartette being especially good, and the libretto fits the music very nicely. R. O. Jenkins, the composer, appeared as the Dutchman and proved himself a capital actor. Amy Ricard was piquant and pleasing as the Dutch girl. Charles Hildesley as the Captain, and Leona Jenkins as his sister were quite satisfactory. Tom Browne, the whistler and mimic, who has been abroad for several months, made his reappearance and received a hearty welcome. His whistle is as melodious as ever, and his selections were frequently encored. His trombone and cornet imitations were also received with favor. He was assisted by Edith Hoyt, a petite and pretty girl, who sang a song and executed a very neat dance, while Mr. Browne whistled to his own piano accompaniment. The entire act is neat and refined, and it is not surprising that these artists were successful in Europe. Solaret, "Queen of Light," was seen once more in her marvelous dances, with their quaint color effects. The lights were cleverly managed, and the succession of beautiful pictures presented by this graceful girl caused great applause. The fire dance was especially fine, and the startling effects were as good as anything in the same line ever seen here. Jane Whitbeck, the magnetic little comedienne, was compelled to respond to several encores for her unique and original singing of "Pas Ma La." Her other songs were equally well received. Odell Williams, who was a special feature, was seen once more in The Judge's Wooing, and scored his usual success in the character of the lovable old Judge whose heart is young. C. Harry Kittredge and Zanaide Williams were excellent as the young lovers, and Clara Knott was satisfactory as the old maid who "scoops in" the Judge. Other pleasing acts were shown by Goggin and Davis, the four Nelson Sisters, Bryant and Saville, Ray Burton, Barry and Connor, Drawee, Conway and Leland, and Harry Kessler. The war-graph continued its run.

AMERICAN ROOF-GARDEN.—James F. Hoey made his reappearance, and was heard in his familiar monologue. Pauline Moran scored a genuine hit in her songs. Mattie Wilkes and Tom Carter repeated their success. Loney Haskell told some new gags. Annie Myers, Glauys Van, Gracey and Burnette, the Althea Sisters, Lewis and Elliott, and the World's Trio were also in the bill.

KOSTER AND BIAL'S.—The ninth week of Cook's Tour passed off quite successfully. The attendance was especially good on the damp, muggy evenings, when outdoor pleasures were out of the question. Josephine Hall's singing of the rag-time craze, "Zizzy-Ze-Zum-Zum" is now the feature of the production, and she is compelled to respond to encores until she is weary. Martie O'Neil Ada Lewis, Irene Bentley, Martin, Cheseman, Jacques Kruger, John Slavin, Edith Rankin, and the large and efficient chorus did their share toward helping the audience to a good time. On the roof-garden the merry vaudevillians held forth, and on hot nights they gave delight to crowds that taxed the capacity of the roof. Lafayette, with his original and amusing caricature of Sousa, was the special feature of the bill. Then there were the statuesque Truly Shattuck, the Four Emperors of Music, noisy but melodious; Cole and Johnson, and the Freeman Sisters, in coon comicalities; the blithe Franchonetti Sisters, in terpsichorean trifles; Gussie Nelson, with songs and dances; John Le Clair, in novel juggling feats; the Pantzer Trio, clever contortionists, and others of more or less note. Max Gabriel's big orchestra played until late, while corks popped and beer steins perspired and everybody got his money's worth.

TONY PASTOR'S.—The Sidmans, whose sketch, A Bit of Real Life, is one of the most artistic and pleasing things in vaudeville, headed the bill and scored their usual success. Mr. Sidman's conception of the simple farmer is as true to life as any stage character can be. John C. Fox and Katie Allen were next in order on the bill, and made a hit in The Flat Next Door, which is a very diverting trifle. Miss Allen's manikin dance was especially well received. Pollie Holmes sang of the glories of Ireland with great vigor, and recited a poem which brought plenty of applause from all the loyal Celts in the house. She sang a verse or two in genuine Irish in proper "come-all-ye" style. Gallando, the clay modeler, was wonderfully quick in his work, bringing out the features of men who are just now in the public eye with great accuracy. Good old Billy Payne was applauded for his excellent musical comedy act, in which he is always certain to make a hit. The charming Pauline Cooke and May Clinton showed how "our boys in blue" picked off the spying Spaniards with accurately aimed bullets. Their efforts met with more approval than usual, on account of the interest in war matters that prevails at present. Mr. and Mrs. Byron Spaune were seen for the first time in New York in a sketch called The Farmer and the Lean Gal. Mr. Spaune has a good dialect, but most of his gags have been heard here before. Mrs. Spaune as the "lean gal" furnished him with several excuses to make jokes at her expense. The Borani Brothers went through their familiar act and disappeared as usual. Sandford and Heusel were seen in a Dutch act, which is rather funny. One of them is a good deal funnier than the other, but they are both good dancers. McWatters and Tyson put on a new act, in which they appear as performers rehearsing their turn in a dressing room. They make up in view of the audience and do several songs and dances, winding up with a series of cake-walks, described by McWatters and executed by Miss Tyson. If they would cut out about one-half of the walks the act would be improved. These performers deserve encouragement. They are refined and seem to be anxious to please. Flatow and Dunn, and Boyle and Graham were also in the bill, and Kitty Walsh replaced Eunice Hill.

PROCTOR'S.—Frederic Bond made his first appearance as a vaudeville star in a comedietta by Willard Holcombe, called Her Last Rehearsal. There are three characters in the piece, a stage-manager, an actor and a would-be actress. The stage-manager and the actor are engaged in the business of trying to teach the girl dramatic art. At the beginning of the play they are chatting about her, and both agree that she has no talent and can never become an actress. She enters unobserved and overhears their conversation. She slips out again and re-enters as though nothing had happened. They then proceed to rehearse a scene from Romeo and Juliet, and the awkwardness of the amateur and the despair of the stage-manager furnish the fun. When the stage-manager can stand it no longer he leaves the stage lovers alone to talk over the business of the scene. While he is out the actor gives the girl some good advice, and winds up by declaring his love for her. She reciprocates, and just as she falls into his arms the stage-manager returns and is delighted to find them acting so naturally. The girl then announces her intention of giving up the stage and settling down to a more congenial occupation. The little play made a decided hit, and Mr. Bond's personal success was great. He rattled off the lines of the stage-manager in the most natural manner imaginable, and his work throughout was thoroughly delightful. May Sargent was appropriately awkward and amateurish as the would-be star, and John Terris was satisfactory as the actor. The setting of the stage was novel and gave the audience a view of things theatrical which are usually concealed. The stage was completely bare, and the usual incidents which are generally hidden from view by the curtain took place. The stage hands busied themselves about their usual avocations, and the way in which Mr. Bond gave them instructions was true to life. The little play teaches an excellent lesson, too, as it gives the stage-struck girls in the audience an idea of life behind the scenes which is likely to make the stage lose some of its attractiveness for them. Williams and Walker were among the features, and presented their familiar act. Lillie Western played smartly on the xylophone, banjo and other instruments, and was heartily applauded. Fisher and Carroll made a hit with their

jokes and the imitation of a walrus done by the handsome member of the team. Lucy Nelson imitated the chirping of birds with great success. Beatrice Norman and E. J. Mack did their Modern School of Acting sketch, which was well received. J. J. Carey's illustrated song idea, in which he imitates various actors, was a popular hit. Rice and Elmer, the Troubadour Trio, C. W. Williams, Kathleen Warren, Nordheim, and the wargraph were also billed.

CASINO ROOF-GARDEN.—The same old story of crowded houses was told here last week, and Business-Manager E. D. Price, to whose intelligence in choosing suitable acts, is due much of the credit for the hit the roof has made this year, wore a broad smile. Maude Courtney's medley of old songs put the audience into great humor, and they applauded the gifted singer to the echo. Nellie Hawthorne, "fine and daisy" as ever, sang "Military Mollie" and other songs with great dash, and won emphatic approval as usual. Hope Booth made an attempt to enter the ranks of singing soubrettes, but her voice needs to be mended in several places. She was ever so much better as a living picture than she is as a would-be serio comic. Belle Davis' singing of "He Cert'nly Was Good to Me," was worth going miles to hear. Alice Atherton and Ernest Hogan, with their respective bands of black enthusiasts, continued to "make good." The others who contributed were Arthur K. Deegan, Mildred Howard De Grey, Von Prittiwitz Palm, Catherina Bartho, Amorita, Adelina Roattino, Sig. Ricci, Edwin French, and Millie Stoller. The two ballets were retained.

READING'S NEW THEATRE.

Reading, Pa., one of the best show towns in Pennsylvania, is to have a theatre next season devoted exclusively to vaudeville. The house is situated on Penn Street, the main thoroughfare, in the heart of the business section, and was formerly known as the Auditorium. John C. Fox, the new lessee, since assuming charge of the property, has caused so many improvements to be made in the house, which has been in the hands of workmen for the past two months. Painting, frescoing, carpets, portières, seats and boxes will all be new, the interior work being finished in cream and gold. Special attention has been given to the stage, which has new scenery and drops, including a magnificent drop-curtain painted by Roemer. The improvements represent an outlay of over $8,000. Mr. Fox will throw open the doors of his beautiful playhouse, which will be known in future as Fox's Pleasure Palace, on Saturday evening, Aug. 27. The house will be run as a high-class vaudeville theatre, catering strictly to lady audiences. The seating capacity will be 1,200, and popular prices will prevail.

A STORY OF JOHN BURKE.

Florence Evans, of Barr and Evans, sends THE MIRROR the following story told of the late lamented John J. Burke:

One night Burke was coming out of the Union, a cafe in Chicago, and just as he turned the corner several engines came clattering down the street with their usual outfit of hose carts, fire chiefs, etc. Jack paused, and going up to an officer standing on the corner, asked: "Where-where is-is the fire?" The officer happened to stutter worse than Burke, and he attempted to reply. He tried for fully half a minute, but Burke watched him with suspicion. Thinking he was being imitated or guyed, Burke turned away in disgust, saying, "Never-mum-mum-mind—its out now."

ACCIDENT TO EDGAR ELY.

Edgar Atchison-Ely met with a painful accident on Aug. 4 at Midland Beach, Staten Island. While bathing with some friends, they started to walk to South Beach, and in crossing a creek which separates the two beaches he struck against a spike which projected from part of an old sunken bridge, and cut his leg open from below the side of his knee to the ankle. He was given temporary relief by the bathing master, and on arriving in New York his physician took nine stitches to close the wound. Mr. Ely will be forced to walk with the aid of crutches for some time to come.

WHAT ARE HOBSON'S TERMS?

Robert Grau was seen rushing up Broadway on Friday morning last. He was reading a morning paper containing an account of Hobson's great speech at the Metropolitan Opera House the previous evening. He stopped to chat with a MIRROR man, and pointing to Hobson's picture, he said: "Wouldn't he be a great card for vaudeville? I have half a mind to write and ask him what he'll take for a twenty-weeks' season. I would make the managers fall over each other bidding for him, and my commissions would make me independent for life."

A WIDE-AWAKE CORRESPONDENT.

The Politician, an amusing sketch played recently at Tony Pastor's by Mr. and Mrs. Thomas Nawn, was the subject of a long and interesting notice in the London *Era* of July 23. Arthur L. Howard, the *Era* correspondent for this city, is a close observer of vaudeville doings on this side, and takes a warm personal interest in the success of American artists in London. Since he was appointed correspondent the space previously devoted to news of the American amusement world has been more than doubled.

ALICE ATHERTON IN SOCIETY.

Alice Atherton was missing from the bill at the Casino Roof-Garden on Friday evening. While her fellow-players were singing and dancing for the "roofers," Miss Atherton was basking in the sunshine of society's smiles at a garden party given by Mrs. Belmont at Newport. Miss Atherton's laughing song was voted perfectly charming by the 400, and her coon ditties will be sung in the mansions of the upper ten for many weeks to come.

A NEW ARRIVAL FROM THE WEST.

Fanny Warren, who arrived here recently from California, will shortly make her vaudeville debut in New York. She is said to be exceedingly versatile, and besides possessing a baritone voice of great range and power is an actress of considerable talent. She is said to be the only woman on the stage who has ever impersonated a male tramp. Miss Warren is the daughter of B. H. Stenhouse, a well-known newspaper man.

PASTOR'S ON A HOT DAY.

The weather has a great deal to do with the prosperity of the vaudeville houses during the Summer. When it is cloudy or rainy the houses are fairly well filled, and when it is the least bit chilly they are packed. On the other hand, when the sun beats down and bakes the sidewalks, which in turn bake the feet of pedestrians, the lovers of vaudeville hie themselves as far away from the city theatres as possible. Thursday of last week was the sort of a day to fill a manager's heart with gloom. It was one of the hottest days of the year, and the continuous houses were almost deserted. A MIRROR man dropped into Pastor's, and although it was a great deal cooler than the street, the audience was far from large.

The Sidmans were on the stage, going through their sketch, which usually makes the house shake with laughter about six times a minute. It was too hot to laugh, and when the audience manifested any interest it contented itself with forced giggles, and then settled back and fanned with great vigor. John C. Fox and Katie Allen had the same experience. Even when Fox told Ezra Kendall's best joke they refused to laugh. The Borani Brothers exerted themselves needlessly, and seemed hurt when they did not get "the glad hand." The "supper show" audiences consisted of about nine people, who evidently had no homes, and did not care what became of them. They made themselves as comfortable as possible, and watched the efforts of the Spaunes, McWatters and Tyson, Sandford and Heusel, and the others performers, who went through their acts in a mechanical sort of way.

The "supper show" in Summer is a farce. It would not be a bad idea to give the few people in the house supper checks to some nearby restaurant, and thus allow the performers a chance to get a little rest.

LEONA LEWIS' LATEST.

Leona Lewis has started a fad which other soubrettes will find it hard to follow. It is nothing more or less than a newspaper called *The Evening Gem*, which contains all the latest news about Miss Lewis, who is known as "The Little Gem." The idea has already caused a flutter in vaudeville, and other serio-comics are cudgeling their brains to think of some other novel device to attract attention to themselves.

THE GAY MASQUERADERS.

Gus Hill intends that his Gay Masqueraders shall be among the leaders in burlesque next year. The company will be equipped with special scenery, and will be headed by Adgie and her trained lions, and ten big European and American acts. A military first part and a burlesque called A Paris Girl in Greater New York will be features. Robert Manchester remains in his old position as manager of the company.

NEXT SEASON AT KOSTER & BIAL'S

Joseph Herbert is busily engaged in writing a new burlesque, which will open the season of 1898-99 at Koster and Bial's. It is rumored that the plot will be a twisted up-to-date version of Rip Van Winkle. J. E. Nash, an English stage-manager, arrived in New York on Saturday by the *Etruria*. He was engaged in London by Alfred E. Aarons to stage the new burlesque.

THE POWERS BROTHERS AND THE PRINCE.

The Powers Brothers, comedy bicyclists, who have been abroad for some time, recently gave a special performance for the Prince of Wales at Buckingham Palace, and the Prince was so pleased that he presented them with the royal coat-of-arms. He chatted with them for some time, and asked them several questions about their performance.

RUDINOFF REJOICES.

M. Rudinoff, the French entertainer, is sojourning at Crystal Beach, Canada. He had intended spending his vacation in Paris, and had almost concluded arrangements to sail, when a sudden illness upset his plans. He is very glad he was taken sick, however, as it was his intention to sail on the ill-fated steamer *La Bourgogne*. He will remain in American next season.

KITTIE MITCHELL ILL.

The many friends of Kittie Mitchell will be pained to learn that she is seriously ill in Boston. She was filling an indefinite engage-

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ment at the Sans Souci Music Hall, and was forced to cancel it on account of her illness.

VAUDEVILLE JOTTINGS.

Joseph Hart and Carrie De Mar seem to have made a decided hit at the Orpheum in San Francisco. They put on their new sketch, Dr. Chauncey's Visit, on July 25 and received some very favorable press notices for their smart work.

The rehearsals of the new burlesque to be produced at Weber and Fields' in September are progressing nicely. The Elixir is the name chosen for the new piece.

William Josh Daly, the favorite entertainer, who was seen at Keith's a short time ago, will make his next New York appearance at Proctor's on Aug. 8.

W. H. Maxwell, formerly business manager of the José Quintette, has assumed the management of Lewis and Ernest's Pavilion, Manion Park, St. Louis, for the rest of the Summer. Mr. Maxwell intends doing a sketch with his wife, Daisy Dudley, during the coming season.

James Madison, of 134 East Seventy-ninth Street, New York, has hit upon a novel plan for supplying performers with new material in the way of parodies and jokes. He is issuing a bi monthly paper which he calls *Madison's Budget* and which he sells for $1 a copy. It contains several good parodies on the latest popular songs and a choice collection of new jests calculated to tickle the fancy of the average audience.

George M. Cohan will elaborate his sketch, Running for Office, into a three-act musical farce and the Four Cohans will star in it the season after next.

The management of Bergen Beach invited all the convalescent soldiers at St. Peter's Hospital, Brooklyn, to attend in a body on Tuesday evening, Aug. 2. About seventy-five accepted and were transported in illuminated cars to the beach. All the amusements were free to them and they witnessed the production of Young Miss Cuba.

John Hlavàcek informs THE MIRROR that his star, Mlle. Ruzena Brejcha, will begin her first American tour at Koster and Bial's Roof-Garden on Aug. 15.

Wilson and Waring, after a very successful tour of the provnices, open in London at the Palace on Aug. 22 for a three months' engagement. One of the provincial papers speaking of their act said: "A funnier and more interesting couple than Wilson and Waring it would be difficult to find, whether as dancers or comedians. Many of the Yankee jokes came as a surprise and were received with gusto." These clever artists do not forget their American friends. They read THE MIRROR every week with the keenest pleasure.

Fregoli introduced a new specialty at the Alhambra in London recently, which he calls the Fregoliograph. It is an *exposé* of his method of making his marvelous quick changes.

Tortajada, the Spanish beauty who was such a favorite on the Madison Square Roof-Garden a few years ago, is singing in London.

The members of a Presbyterian church which is only a few feet from the Novelty Theatre, Williamsburg, are protesting against the leasing of the theatre as a concert hall.

Stanley and Jackson will begin their regular season at Omaha, Neb., on Aug. 21. They will play the entire Western circuit and will not return East until November.

John W. Vogel's Minstrels and Darkest America is announced as "A Grand Double Eye Feast."

Irwin Brothers' Venetian Burlesquers will open Oct. 10 at Philadelphia. The season is booked solid in week stands. The Manhattan Comedy Four will head the co., and special scenery, costumes and printing are in course of preparation. The co. will be under the management of Al Shean, and Eugene Taylor, who has been long and favorably known in the theatrical and circus world as Charles E. Taylor, will be business-manager.

Biff Hall will have to insert a new first page in his soubrette album. In Duluth, Minn., last week a soubrette named Bud Blossom made her debut.

This week at the Sans Souci, Boston, Lottie Gilson is the star of a rather lengthy programme, making her first Boston appearance since her return to America.

James R. Adams and co. opened at Lindenthorpe Park, Chester, Pa., on Aug. 1 and made a big hit, closing the performance with their bright pantomimical skit, Pico. They play Paxton's Park, Harrisburg, Pa., week of Aug. 8. Mr. Adams and his co. are in demand, as managers are beginning to find out that the pantomime is just what they need.

Captain George Whistler gave a big water show, including a mimic battle between war ships, at the Beach, Oswego, N. Y., on Aug. 6.

Lew Dale and Harry Dare, the musical experts, have formed a partnership and will play dates under the title of Dale and Dare.

M. E. Nibbe, formerly of Sam T. Jack's co. here, is now with the Wallace Concert co.

H. A. Covell has been very busy for several days past booking acts for several big fairs which will take place in the early Fall.

Annie Oakley, the champion rifle shot, long a feature of Buffalo Bill's Wild West, will soon return to the stage in a new sketch called Miss Brown from Carson.

Robert Vernon, the English coster singer, and Agnes Paul, comedienne, were among the special features at the Casino Roof-Garden on Sunday evening last.

George Fuller Golden will begin a special engagement at the Casino Roof-Garden on Aug. 15. Wilbur Mack and Isabelle Fenton played the Casino, Binghamton, N. Y., week of Aug. 1 and the Casino, Mt. Clemens, Mich., week of Aug. 8, with Godfroy's Pavilion, Grand Rapids, Mich., to follow. They report success with their new act.

Edwin Latell has returned from Europe. He made a successful appearance at the Alhambra in London and signed contracts for next season.

The Fannie Bill cos., Eastern and Western, have been equipped with new scenery, wardrobe and properties. Both cos. are booked solid and a profitable season is expected. The rosters of both cos. will be published in THE MIRROR shortly.

Fred B. Webb and Kittie Hughes scored hits in their comedy sketch, A Morning's Tempest, at Pleasure Beach, Bridgeport, Conn. They play a return date at Brighton Beach week of Aug. 7, with Rockaway Beach to follow.

Mr. and Mrs. Clint Robbins (the Robbins) open Aug. 14 at Ferris Wheel Park, Chicago, with all the Castle houses to follow. They will open at Pastor's Sept. 12 with their new society comedy. These Robbinses and not Mr. and Mrs. William Robyns were at the Pavilion, Duluth, Minn., week of July 24.

Olive West, another recruit from the dramatic field, is about to enter the list of vaudevillians. Besides being an actress of ability, Miss West is a writer who is bound to make her mark. She has written a comedy sketch called How it Happened, in which she will make her debut in vaudeville, assisted by Willard Bowman, a clever young light comedian.

Eunice Hill, on account of a severe attack of neuralgia, was obliged to cancel her date at Tony Pastor's Theatre last week.

Lydia Yeamans was the star of the bill at the Empire Palace Theatre, Edinburgh, Scotland, week of July 18. The Farrells, Hill and Hull, and Aleide Capitaine were on the same bill.

Herbert Cawthorne and Susie Forrester have been specially engaged to appear at the invitation entertainments to the L. A. W. in Indianapolis, Ind., on Aug. 10. They play at English's Opera House and at the Park Theatre on the same evening.

The Bowery Burlesquers, under the direction of Hurtig and Seamon, will begin their season on Aug. 15 at Binghamton, playing the following week at Miner's Bowery. The burlesque is by Loney Haskell, who will play several characters in it. It is being rehearsed by the author and Andrew Lewis. The music is by Fred Solomon and is said to be catchy. The co. is headed by Truly Shattuck and includes Vinie Henshaw, the World's Trio, Gracey and Burpette, Lewis and Elliott, the Nelson Sisters, Gladys Van, Louise Auber and others numbering thirty. Much is promised in the line of scenery and wardrobe.

McWatters and Tyson, who have been spending a few weeks at their respective homes in Michigan, opened at Tony Pastor's last week in a new act.

Gray and Conway continue to make a hit in their pleasing little sketch.

Solaret canceled a week in the West in order to be able to remain in New York to fill a special engagement at Proctor's Twenty-third Street Theatre. This is Solaret's second engagement at the Proctor houses within a few weeks.

The profits of the Music Hall Sports held recently in London were over £300. The amount was added to the fund for the relief of needy vaudevillians.

Ed H. Lester is looking after things at Koster and Bial's during the absence of Alfred E. Aarons in Europe, and, as he understands the duties of his position thoroughly, everything is moving like clockwork.

Peggy Pryde is said to be making a hit in Australia.

Williams and Walker replaced John C. Rice and Sally Cohen in the bill at Keith's Union Square yesterday.

Harry Tate, the English mimic, whose right name is Roland MacDonald Hutchinson, was married recently in London to Julia Maud Baker.

Mr. and Mrs. William Robyns have had an exceedingly successful Summer season at the big Western parks. They will sail for London early in September to fill an eight weeks' engagement.

The rumor that A. H. Chamberlyn had obtained a lease of Olympia for a big English syndicate is without foundation.

Wills and Loretto, who recently finished an extended engagement over the Orpheum circuit, are one of the features at the Masonic Temple Roof, Chicago, this week. They have in preparation a new act, written by Arthur J. Lamb, which they will present upon their return East.

Max S. Witt, the popular composer, and his wife, Margaret Gonzalez Witt, have gone to the mountains for a short vacation.

Lottie Gladstone is playing this week at Minerva Park, Columbus, O. Later on she will play Newark, O., and Fort Wayne, Ind.

Sydney Grant and Miss Norton have scored another hit at the Orpheum in Los Angeles.

Josephine Allen has recovered her health and will have a prominent part in the forthcoming burlesque at Weber and Fields'.

Nat M. Brigham is a new vaudeville star who has been making a hit as a ballad singer on the Orpheum circuit.

R. F. Trevellick, who for the past two seasons has been general agent for Sam T. Jack's road attractions, will the coming season be in advance of one of Rice and Barton's companies. Porter J. White's very successful Spring season in Faust was under Mr. Trevellick's management.

The Mahr Sisters are appearing at Proctor's Pleasure Palace this week in a new act called Spirit of '98.

John Pendy has been engaged as stage manager for the New Alhambra, San Francisco, Cal., through Brunelle's Vaudeville Agency. Mr. Pendy was connected with Lothrop's Howard Athenæum in Boston during the past season. He leaves for San Francisco the latter part of this week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The principal topic of the past week about the vaudeville theatres was the announcement that the lessees of Hopkins' Theatre had lost the lease and would in future hold forth at the Schiller. There were numerous other wild reports relative to the Hopkins house. The various pencil pushers hopped about like hens on hot griddles and the outcome of their various reports was in part far from right. After Colonel Hopkins had been "interviewed" by these ambitious chaps THE MIRROR vaudeville man decided to take a chance at him, being aware of the fact that he was a good friend of THE MIRROR, and although he has been bothered by the numerous "rubbers" he would possibly say a few things relative to the situation. The Colonel said: "My contract explicitly says that all theatres to be managed by me must be mutually agreed upon between the Tri-State Amusemnet Co. and myself, and after arranging the greatest vaudeville circuit in conjunction with Kohl and Castle, do you think I would agree to manage the Schiller Theatre under the circumstances? Not on your life!" Thus spoke the Colonel. Regarding the future of the present Hopkins house he declined to talk. From my personal observation I have seen the theatre grow into favor, and all through the masterly manner in which Colonel Hopkins directed affairs. To him and him alone is due the credit of the present standing of the theatre in question. The Tri State Co. is made up of gentlemen (not showmen) who are inclined to know it all and hamper the good work. This system has cost them many thousands of dollars in this city and outside. It is hoped they will be wise in the future with their new venture, the Schiller Theatre.

There are two "Cuba" shows here this week. One is George Wood's fireworks show and the other opened at the Gaiety and is a burletta which introduces Dollie B. Mestayer, Belle Black, Frank B. Blair, Sherman Wade, James Kelly, Helen McDonalds and other. There will be opportunity to review the performance later. The past week the vaudeville resorts did a remarkably large business. Hopkins' Theatre, always cool and packed to the doors, offers an immensely entertaining combination programme made up of vaudeville and drama. The olio introduces those very musical chaps known as the Manhattan Comedy Four. They have some new songs and lots of mirth provoking material. Johnson and Dean are among the best of colored teams. Aimee does a delightful series of dances with superb light effects. Carter De Haven and Bonnie Mai are the best juvenile sketch artists we have had this season. The Morellos have a good acrobatic act and the biograph continues to be a prime favorite. The stock co. is giving a praiseworthy revival of The Willow Copse. Charles Burnham has returned to the Hopkins co. and as Luke Fielding made a distinct hit.

Chicago Opera House: Corinne is the bright particular star this week. She sings sweetly and in her mandolin solo looks a picture in her pretty make-up. The Nawns are also making a big hit. One seems to never tire of Tom Nawn's comedy and they are always welcome faces in Chicago. Dolph and Susie Levino are with us again for the first time in quite a while. They still do their well-known act and will the coming season be members of the Rays' co. Frencelli and Lewis sing operatic music with a pleasing method. Joe Natus renders popular ballads and Annie St. Tel is a very graceful dancer. The others are Dick and Alice McAvoy, Juno Salmo, Three Ronaldos, and John Sanderson. Business great at every performance.

Masonic Temple Roof Theatre: The Knaben-Kapelle Hungarian Boys' Military Band is the musical feature and in its way is a wonder. These lads were originally brought to this country by the late Gustav Walters and have been most favorably received everywhere they have appeared. The vaudeville part of the performance was a trifle neglected. Of course the band is immense, but Sosman and Landis will insist upon overlooking very important parts of their programmes at times and I cannot refrain from mentioning it. Papinta is again retained. The others are the Wilson Family, Le Page Sisters, Wills and Loretto, the Vandallos, and Nellie Florede. There is also a rather tame display called Topics of the Times.

Great Northern Roof-Garden: Manager Comstock is doing the best he can with mediocre material. His co. this week is made up of the Davenport Sisters, Professor Harman, Grover Servis, Abbacco Brothers, Percell and Maynard, Brandon and Clare, Bertie Fowler, and O'Hare and McKin.

Ferris Wheel Park: Billy Van, the minstrel, is playing a return engagement. The others are Jones, Grant and Jones, Henning Trio, Carlin and Clark, Ada Morgan, Barth and Fleming, Al. W. Maddox, and Barr and Evans.

The Chutes: Manager E. P. Simpson is giving his patrons another well arranged bill, which includes Mowatt and Mowatt, Gardiner and Arnold, and Camille Kenyon, who are known as the three soli-tares. Morris and Le Roy, Moore and Gilmore, Tom Sumner, and Weldon's Military Band deserve mention.

Alhambra: Richards, Pringle, Rusco and Holland Minstrel carnival took place last Saturday and Sunday nights and the show was "warm" from start to finish. Billy Kersands, James Crosby, Harry Fidler, Dan Avery, and numerous other colored lights did amusing work.

Notes: Dick Little and Harry E. Jones left last week for New York. Harry Martell has arrived and is rehearsing his South Before the War co. at the Adelphi. W. H. Rice will go in advance. Fitz and Webster are rehearsing A Breezy Time at the People's Institute. Haverly's Minstrel's open Aug. 20 at McVicker's. In looking over the list it is evident all the old timers will be with the co. John Dunne is rehearsing A Milk White Flag co at the Haymarket. Harry Buler and assistants have finished the scenery for the piece. Dave Levis has engaged the following vaudeville people to appear with his Uncle Josh Spruceby co.: Hodgkins and Leith, Khearns and Cole, Major Laughlin, Arthur Barrelly, and others. Charles L. Walters will be in advance of Al. Martin's big Uncle Tom's Cabin co. The Olympic and Haymarket will open about Aug. 22. Jay Rial will be in charge at the Haymarket as heretofore.

HARRY EARL.

BOSTON, MASS.—The symphony players at Keith's remain sterling features in the programme, with Thomas E. Clifford as the soloist this week. Arthur Dunn and Mamie Gilroy recall to many the cleverness which they displayed in The Babes in the Wood several years ago, and Isabelle Urquhart, accompanied by Walter Vincent and Sidney Wilmer, presents In Durance Vile. The other features of the week are: Claude Gillingwater, Edward J. Heron and Susie Willis in My Husband's Mother; the Olympia Quartette, Alburtus and Bartram, the Troubadour Trio, Gray and Conway, Gorman and Proctor, the Lamartines, Bertha C. Smith, Whitelaw and Stewart, Joe Lindes, Du Hoyn Trio, Edward Estus, Professor Gies and the biograph.

Although Lottie Gilson and Tim Murphy are featured as the star performers at the popular Sans Souci this week, I am inclined to think that Adele Purvis Onri made as much of a sensation with her dances. The other features of the programme were the Clover Trio, Gertie Reynolds, Baldwin and Daly, Murray and Alden, Collins and Collins and the Sans Souci Six, pretty maids who do a tambourine dance. Kitty Mitchell has been ill and unable to appear for a week, to the great regret of hosts of admirers, who felt sorry indeed to learn from the doctor's certificate of her critical condition. She has been the conspicuous Sans Souci hit thus far.

The first vaudeville house to reopen its doors is the Lyceum, which presents The City Club as its initial attraction. As before, this organization is headed by dashing Fannie Everett, who is by far the most popular burlesquer that plays in Boston. The features of the olio are: Charland and Searles, Lew Palmer, Bert Leslie and Carrie Fulton, Harry Tompson, Joe Nestor, Wrenn and Young, and Joe Graham.

This week the burlesquers at the Palace call themselves the Yankee Doodle Girls. The star feature is Musere, the bicycle rider, while Mlle. Ordlar remains. The other features are Dryden and Leslie, Ida Howell, Watson and Ellis, and Vetter Peters.

At Austin and Stone's this week appear Margaret Ross, Sadie Faulkner, Langway and Demno, the Florentine Trio, Frances Harrison, Williams and Melburn, Dick Pluntett, Burke and Thompson, W. J. Hart, Willie Renard, Three Brothers Sands, Coyne and Wilson, Angie Courtney and the Three Sisters Amslow.

Gorman's Merry Makers give the open-air entertainment at Norombega Park this week.

At the Point of Pines this week appears Dupree's Southern Plantation co.

Vaudeville entertainments are given on board the *Lewiston* every day by William Fraser, Frank Harnard, Mabel Wallace and Archie Scott.

JAY BENTON.

SAN FRANCISCO, CAL.—At the Orpheum the three Macarte Sisters gave a clever slack-wire performance. Wilton and Stack, horisontal bar artists, are about the best in their line. W. H. Windom and the Blackstone Quartette were well received. The Angela Sisters, three pretty girls, sang and whistled nicely. Joseph Hart and Carrie De Mar were very droll in a new sketch, Dr. Chauncey's Visit. Gilbert and Goldie, Valmore, and Lorenz and Allen scored. The newcomers are James Thornton, the song writer, and Vaibron and Anthelmine, international duettists. The holdovers include Hart and De Mar, Windom, the Angela Sisters, Wilton and Stack, Gilbert and Goldie, and others. Business was rushing, as usual.

Tony Ryan, "the mad musician," proved a great attraction at the Chutes. He performed marvelous feats on the xylophone. The Japanese acrobats, Colby and Way, and Barney Reynolds helped to fill an attractive programme.

Charles Reid, baritone, drew good houses at the Olympia.

FRED S. MYRTLE.

INDIANAPOLIS, IND.—After having discarded vaudeville for a month, the management of Fairbank has again added this feature, and as no admission is charged the new arrangement bids fair to be a success. James Eden has been appointed amusement manager and the following people took part in the olio week of 1: Burtney, Louise Abbott, McCormick Sisters, Gracie Cleveland, R Robertus, Edward Le Claire, and Little Francisco. The last named is making a hit with her rag-time dance and cake walk. In addition to the Georgia Minstrels the vaudeville programme of the all-night smoker, to be given visiting wheelmen at the annual L. A. W. meet week of 8, will include Haering and Wigold, Emma Carus, Trumbull Sisters, Kitty Beck, Murray and Mack, Phil and Nellie Peters, Cawthorn and Forrester, John L. Summers, Charles H. Heffner, Richardson, trick bicyclist, and Snyder and Murbarger, wrestlers. There will also be boxing matches. It will probably be the biggest vaudeville programme ever given in this city.

BALTIMORE, MD.—A. L. Guille heads a very good olio at Electric Park. The Craig Trio, Titenia, the toe dancer, who gives a very pretty performance; Leonidas' cats and dogs, Arnesen, and Farnum and Nelson are also here. Manager Ford is still meeting with success and the Park will average a good season. The bill at River View Park is made up of Tiddlewinks and Johnny Dugan, Lillian Maynard, the Fansons, Mabel Stanley, Dunbar and Harris, Rita Durand, and Professor Steinwald's Band.==White's new circus opened for a brief season at Gwynn Oak Park and, while the menagerie did not amount to much, the ring performance was very good.==Tom Sharkey and the Bon Ton Burlesquers opened the week at Kernan's Monumental Theatre. Considering the hot weather the attendance was excellent. Among the vaudeville artists participating are Bryon and Langdon, Ned Monroe, Daily and Leonard, Mlle. Electro, Morris and Morey, Agnes Behler, Bobby Mack, and Mlle. Rosa's Oriental Ballet.

OMAHA, NEB.—I regret to have to report that the Clifford Gaiety Theatre was compelled to close Aug. 1, business being so unsatisfactory that there was nothing else to do. Manager Clifford has the best wishes of the many new friends in Omaha that he has made during the brief engagement, and all hope that he will meet with better fortune in the future. The Schlitz Brewing co. is interested in the theatre building and will likely open it again immediately.==The Trocadero is still keeping up its record for attractive programmes and good business. Week of July 31 they have featured the Watson Sisters, Orbasany and her cockatoos, Little and Pritzkow, the Ronaldos, and others.

The Omaha Museum and Theatre co. have an attractive vaudeville programme.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Crowded houses despite the hot weather was the record July 25-31. Mrs. Alice Shaw and her daughters quite captured the public with their artistic whistling, and the young ladies scored a hit in a very neat and graceful dance. Bert Coote and Julie Kingsley were exceedingly funny in a comedy sketch and scored heavily. The biograph aroused great enthusiasm with the latest war pictures. Of the left overs Charles Wayne was very funny in a new monologue, Anna Caldwell pleased with songs, and Edwin R. Lang and Jones, Grant and Jones continued to amuse in their first week's acts. Fresh faces 1: Lorenz and Allen, Sidney Grant and Miss Norton, and Nast M. Brigham.==ITEM: Martin Lehman, manager of the Kansas City Orpheum, an old time and popular Angelino, is back among us for a short time on circuit business.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The following excellent bill was on for week of July 31: Terry and Elmer, Frank C. Young, De Hollis and Valora, and the Leonis. Week of 7: Barlow Brothers' Minstrels.==ITEMS: In addition to the regular attractions two daily races by lady bicycle riders, and Ralph Johnson, trick bicycle rider, gives exhibitions. Manager Boeckling is making great preparations for 11 and 12. B. P. O. E. are to have entire possession. The State Elks hold their annual reunion on those dates.

BUFFALO, N. Y.—The usual excellent bill was presented at Shea's 1-6 and the patronage was bigger than ever. Reno and Richards made a tremendous hit. Their acrobatic and comedy work was far above the average. McIntyre and Heath introduced a very amusing sketch. Josephine Gassman repeated her former success and Imro Fox caught on with his old act. The Pantzer Brothers would have been better received had any of their act been new. Others were De Hollis and Valora, Emma Carus, and the biograph.==ITEM: Josephine Gassman goes from here to the Pacific Coast, and leaves in the Fall for an extended European engagement.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): The benefit tendered Manager Link 1 was a complete success and the house was crowded. The performance was excellent. The bill was furnished by Maud Dennis, Ferguson Brothers, Addie Spencer, Harry Fitzgerald, Mrs. Link, the Lindstrom Brothers, Agnes Spotten, Billy Link, Max Huffman, Nickolas Crops and Kherns and Cole. Every participant received a hearty welcome.==ITEM: Tom Lewis, of Frencelli and Lewis, spent a few days in the city recently visiting his brother, John A. Lewis.

DAYTON, O.—Fairview Casino (Will J. Donnelly, manager): Diana, Rosar Trio, La Petite Eileen, De Vaney and Allen, Kittie Harbeck, and Harbech comprise the bill for week beginning July 31. The specialties are all of pleasing order and were well received. Diana particularly proves a strong card, this being her second engagement this season. Barlow Brothers' Minstrels week beginning 7. The management is endeavoring to negotiate with a first-class opera company for several weeks' engagement.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): A good bill week 1-7 to good houses includes the Rolyatts, De Maria and Orlander, Polly O'Neil, Nellie Houlihan, Cora Reynolds and May Brandon, Fred Langley, George Trump, Ed Still, Stanley and Scanlon, Charles Ellsworth, and Charles Gardner.==Straka's Tivoli (John Straka, proprietor): Week 1-7 opened to good business. Kitty Pink and Lillian Knott are good entertainers. The excellent music furnished by the orchestra is a feature.

DULUTH, MINN.—Pavilion Summer Theatre (Matt. Kusell, manager): Week closing July 29 was the best of the season, both in attendance and the excellent character of the show. Week beginning 1 The White Squadron.==Parlor Theatre (Wm. J. Wells, manager): Business continues excellent. New faces week 1 are Harry Heller, Ed and Lillie La Rose, Mlle. Lira, Clarence Leonard, Florence Fuller, Bud Blossom and George and Lillian Marsh.

SAVANNAH, GA.—Tivoli Music Hall (Wiley Williams, manager): Week July 25-30 O'Brien's Mishaps to large houses. Cast included Miss Barker, Tom Butler, and Wiley Williams. Performance not up to standard.==Alhambra Music Hall (Sam Boydell, manager): Jack and Myrtle Mack, Rose Mendel, Triby Van, Nellie Alquist, Carrie Scott, Jack Wilson, Annie Loraine, Lou Dewitt, Louis Joadwine, and Sam Boydell in A Day at Home to good crowds every night.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): The bill week 1 is the best of the season and business is S. R. O. at every performance so far. The following artists appear: Powers and Theobald, Dixon, Bowers and Dixon, Akimoto's Japs, Chester and Chester, Mr. and Mrs. William Robyns, and the Carlons. Special mention should be made of Dixon, Bowers and Dixon. Underlined for week of 7: Josephine Arthur, Lotta Gladstone, Nelsoni, Farnum Brothers, Pete Baker, and John A. West.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): The Noss co. closed week of July 25 to crowded houses nightly, being the strongest attraction that ever played at the Casino. Their musical selections were particularly fine. Barlow's Minstrels opened week Aug. 1, two performances, to 1,400 people. The bill week 7 will be Abt and Witt, Satsuma, Powers and Theobald, and Edna Bassett Marshall.

MONTREAL, CAN.—Sohmer Park (Lavigne and La Jois, managers): 1-6 the Vadis Sisters in their daring trapeze act are the chief feature of the bill. The burlesque is on The Grand Duchess and the ba[illegible]

VAUDEVILLE.

POWERS BROS.'

Special performance for the

PRINCE OF WALES.

From the London, Eng., *Daily Mail*.

The Prince of Wales continues to take a keen interest in all that pertains to cycling. Yesterday at Buckingham Palace his Royal Highness witnessed a clever exhibition of bicycle-riding, given by command, by the Brothers Powers, a trio of American performers who have just concluded an engagement at the Alhambra.

The ground selected for the display, which took place at nine o'clock in the morning, was the gravelled circle known as her Majesty's private entrance to the palace, lying on the Constitution Hill side of the enclosure, and entirely hidden from the view of passers-by. It is about 90 ft. by 60 ft., and had been specially rolled for the occasion. The Prince was accompanied by Sir Stanley Clarke.

Without any of the customary stage appurtenances the Powers, attired in ordinary lounge suits, separately and collectively gave a thorough exhibition of their capabilities in controlling and manoeuvring their machines. With some of their tricks the Prince was highly amused. The displays that specially elicited the approval of His Royal Highness were balancing a bicycle while the rider left his seat, and, never touching the ground, crawled through the frame and mounted again from the opposite side; riding on the back wheel with the front one in the air; the military ride, as it is termed in the United States, in which the three performers went through several intricate evolutions.

The Prince was also impressed by the exhibition of a running, flying start, in which the bicycles were held horizontal, resting on the back wheel, and the performers, with a little run, mounted, bringing the front wheel on to the ground, and were at once in rapid motion. Altogether between thirty and forty tricks or manoeuvres were gone through, all of which seemed to afford his Royal Highness much pleasure.

The Powers Bros. are engaged for Hanlon's Superba Co.

let in, as usual, very creditable. The park is the only place of amusement open. Everything is quiet and dull in the theatrical line. The Royal will be the first to open the ball Aug. 15, the Academy and Français following Aug. 29.

TOLEDO, O.—Casino (Frank Burt, manager): The Rose Jollity co. in The Kodak, Webb and Hasan, Lewis and Elliott, and the biograph formed the bill for week closing 6. Business good.——Wonderland Roof-Garden (O. D. McFadden, manager): Emma Cottrely, the Three Dawsons, James H. Cullen, Merritt and Rosella, and the Leonards amuse crowds nightly.

NEWARK, O.—Idlewilde Park Theatre (R. C. Linsfelter, manager): Week of July 24 proved very satisfactory with the George H. Adams troupe, Carrie Ezier, the Adams Sisters, and Shayne and Worden. Week July 31 opened with Eckert and Heck, Daisy Peterkin, Howard and Bland, John A. West, W. H. Mack, and Ida H. Elliott.

BANGOR, ME.—Riverside Park, Hampden (F. A. Owen, manager): There was a good attendance week July 25 and the entertainment was enjoyable. The Virginia Troubadours were to have opened 1, but their train was wrecked while on the way here, so their opening was made 2 to a fair audience. They were well received.

SARATOGA SPRINGS, N. Y.—The Palm Garden (D. H. Buckley, proprietor; Alex Cameron, manager): The business at this popular Summer garden was very satisfactory last week and a good vaudeville bill is being presented week 1, including Charles and May Morrell, Billy Welsh, and Bob Demrest, Lou Clark and Peter Connors, and Alex Cameron.

CARLISLE, PA.—Cave Hill Park (Traction Co., managers): Danny Mann's Musical Comedy co. week July 25 to big business; best satisfaction of any attraction that ever played this resort. Mann and Donna, the Dayles and the Whalleys all scored. Same co. held over for week of 1.

BINGHAMTON, N. Y.—Union Casino (Binghamton Street R. R. Co., managers): Julia Raymond, the Prentices, John Harty, Blondin Brothers, Eddie O'Dell, Edna Barclay, and Mack and Fenton are the bill Aug. 1-6, and large crowds have been in attendance.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): James A. Reilly, assisted by May Templeton and Robbie N. Taylor, Edna Bassett Marshall, Marguerite Ferguson, the three Rixfords and Frank Hammond, formed an excellent bill week of 1. Attendance continues big.

NORFOLK, VA.—Ocean View (Oscar P. Sisson, manager): Week of 1 Henry Fry, Ryeford Sisters, Post and Clintcn and Carl McLoid, presenting an excellent performance to large and appreciative audiences.——ITEM: Mr. Sisson was indisposed and did not appear this week.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, managers): Continuous vaudeville to crowded houses. New people 1-6: Eddie Carroll, Carrie Bastedo, John and Rena Sanders, John R. Hoover, Mamie Bastedo.

OTTAWA, CAN.—Victoria Park (George W. Jacobs, manager): The bill week 1-6 includes Bessie Gilbert, Rice Brothers, the Stewart Sisters, Anna Rheda, Apdale and Burtch, Billy Weston and Stella. Good satisfaction; large audiences.

TORONTO, CAN.—M. S. Robinson's open air vaudeville shows still continue very popular. The attractions 1-6 comprise Les Frères D'Orsy, the John S. Kurkamp Quartette, Punch and Judy, and the Hungarian Orchestra.

MUSKEGON, MICH.—Lake Michigan Park Theatre: Week July 31-6 Armstrong Brothers, Trolley Car Trio and Constantine Sisters. Good bill. Week 7 Sisters Leon and Four Columbians; 14, Musical Ravens; 21, Barlow Brothers' Minstrels.

TERRE HAUTE, IND.—Harrison Park Casino (Isaac Monk, manager): Week July 24: Bud Snyder, Gertie Cochran, Josephine Arthur, Carrie Scott, and the Sisters Mendoza. Highly pleased audiences.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): Emma Cottrelly, Sophie Burnham, Jay Quingley, and Elinore Sisters July 24-30; performance excellent; S. R. O. nightly.

ITHACA, N. Y.—Renwick Park (H. E. Dixie, manager): James and Sadie Leonard, Mons. Dubein' animals, and Fred Roslin are giving the best bill of the season to good houses.

OSHKOSH, WIS.—Electric Park Theatre (Edwin Clifford, manager): Professor Mason's Colored Vaudeville co. 1-7 to good business. Buffalo Bill's Wild West 2; crowded tents; good satisfaction.

OURAY, COL.—Gold Belt Theatre (Ed Kelley, manager): Excellent vaudeville performance; good business. Kelly and Bertha, Eva Mayes, Billie Miln, Lillian Melbourne, Fay Leslie and De Onie.

BRIDGEPORT, CONN.—Pleasure Beach Casino (L. M. Rich, director): An excellent vaudeville bill 1-6, with a special cake walk 3, to large crowds.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): Week 1 Foster and Williams, the Kline Children, and Prior and Gates make up the bill.

VAUDEVILLE PERFORMERS' DATES.

Ascott and Geddie—American Roof, N. Y., Aug. 8-13.
Amorita—Casino Roof, N. Y., Aug. 8-13.
Arthur, Josephine—Minerva Park, Columbus, O., Aug. 7-13.
Anglo-American Quartette—Keith's, N. Y., Aug. 8-13.
Aimesen—Electric Park, Baltimore, Md., Aug. 8-13.
Alburtus and Bartram—Keith's, Boston, Aug. 8-13.
Aimee—Hopkins', Chicago, Aug. 8 13.
Atherton, Alice—Casino Roof, N. Y.—indefinite.
Adams, George H.—Lake Erie Park, Toledo, O., Aug. 8-13.
Adams, James R.—Paxtong Park, Harrisburg, Aug. 8-13.
Allister, Harry—Lagoon, Cincinnati, O., Aug. 8-13.
Adams Sisters—Casino, Toledo, O., Aug. 8-13.
Barr and Evans—Ferris Wheel Park, Chicago, Aug. 8-13.
Brooks and Saxon—Central Opera House, N. Y., Aug. 8-13.
Burto—Worcester, Mass., Aug. 8-13.
Baldwin and Daly—Sans Souci, Boston, Aug. 8-13.
Brown, Fred—Keith's, N. Y., Aug. 8-13.
Barnes and Sisson—Forest Park Highlands, St. Louis, Aug. 8-13.
Blair, Eugenie—Casino, Toledo, O., Aug. 8-13.
Burke and Andrus—Shea's, Buffalo, N. Y., Aug. 8-13.
Booth, Hope—Casino Roof, N. Y., Aug. 8-13.
Bartho, Millie—Casino Roof, N. Y., Aug. 8-13.
Bicknell—Toledo, O., Aug. 7-13.
Baker, Peter—Minerva Park, Columbus, O., Aug. 7-13.
Bruns and Nina—Pastor's, N. Y., Aug. 8-13.
Barnell—Pastor's, N. Y., Aug. 8-13.
Beeson, Beach and Lulu—Keith's, Phila., Aug. 8-13.
Byrne, J. H. W.—Keith's, Phila., Aug. 8-13.
Carpos Brothers—Forest Park Highlands, St. Louis, Aug. 8-13.
Carmenelli and Lucille—Lagoon, Cincinnati, O., Aug. 7-13.
Casino Comedy Four—Koster and Bial's, N. Y., Aug. 8-13.
Columbian Four—Lake Michigan Park, Muskegon, Mich., Aug. 7-13.
Carr and McLeod—Proctor's, N. Y., Aug. 8-13.
Cole and Johnson—Pleasure Palace, N. Y., Aug. 8-13.
Clerise Sisters—Pastor's, N. Y., Aug. 8 13.
Crawford, Jack—Pastor's, N. Y., Aug. 8-13.
Chapelle Sisters—Lake Erie Park, Toledo, O., Aug. 7-13.
Campbell and Caulfield—Central Opera House, N. Y., Aug. 8-13.
Carlin and Clark—Ferris Wheel Park, Chicago, Aug. 8 13.
Cummings and Wolfe—Celeron Park, Jamestown, N. Y., Aug. 8-13.
Courtney, Maud—Casino Roof, N. Y.—indefinite.
Corinne—Opera House, Chicago, Aug. 8-13.
Cooper and Stewart—American Roof, N. Y., Aug. 8-13.
Conway and Leland—Koster and Bial's, N. Y., Aug. 8-13.
Cherry Sisters—Galesburg, Ill., Aug. 8-13.
Cohans, Four—Keith's, Phila., Aug. 8-13.
Cronin, Tim—Keith's, Phila., Aug. 8-13.
Craig Trio—Electric Park, Baltimore, Md., Aug 8-13.
Clover Trio—Sans Souci, Boston, Aug. 8-13.
Collins and Collins—Sans Souci, Boston, Aug. 8-13.
Clifford, Thomas E.—Keith's, Boston, Aug. 8-13.
Donizetta Trio—American Roof, N. Y., Aug. 8 13.
Danzig, Jess—American Roof, N. Y., Aug. 8-13.
Davis, Belle—Casino Roof, N. Y., Aug. 8-13.
Doerge, Alma—Casino Roof, N. Y., Aug. 8-13.
Damann Case Troupe—Pastor's, N. Y., Aug. 8-13.
Drew, Mr. and Mrs. Sydney—Pleasure Palace, N. Y., Aug. 8-13.
De Witt, Will and Tillie—Coney Island, Cincinnati, O., Aug. 7 13.
Devaney and Allen—Coney Island, Cincinnati, O., Aug. 7-13.
Diana—Electric Park, Baltimore, Aug. 15-20.
Deagon, Arthur K.—Casino Roof, N. Y.—indefinite.
Dixon, Bowers and Dixon—Lagoon, Cincinnati, O., Aug. 8-13.
De Hollis and Valora—Shea's, Buffalo, Aug. 7-13.
Day, George W.—Keith's, N. Y., Aug. 8-13.
Dunn and Gilroy—Keith's, Boston, Aug. 8-13.
Dunbar and Harris—River View Park, Baltimore, Md., Aug. 8-13.
Durand, Rita—River View Park, Baltimore, Md., Aug. 8-13.
Duffryn Trio—Keith's, Boston, Aug 8-13.
Davis, Kate—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Downing, Robert—Casino, Toledo, O., Aug. 8-13.
Ezier, Carrie—Central Opera House, N. Y., Aug. 8-13.
Esters, Edward—Keith's, Boston, Aug 8-13
Elinore Sisters—Forest Park Highlands, St. Louis, Aug 8-13
Felix and Barry—Proctor's, N. Y., Aug. 8-13.
Farmyn Brothers—Minerva Park, Columbus, O., Aug. 7-13.
Fremonts—Central Opera House, N. Y., Aug. 8-13.
Farnum and Nelson—Electric Park, Baltimore, Md., Aug. 8-13.
Fansons, The—River View Park, Baltimore, Md., Aug. 8-13.
Farron, T. J.—Shea's, Buffalo, Aug. 7-13.
Fox, Will H.—Europe—indefinite.
Fox, Imro—Proctor's, N. Y., Aug. 8-13.
Four Emperors of Music—Koster and Bial's, N. Y., Aug. 8 13.
Frend, Ed—Casino Roof, N. Y., Aug. 8-13
Frenchelli and Lewis—Opera House, Chicago, Aug. 7-13.
Glenroy, James—Haltnorth's Garden Theatre, Cleveland, Aug. 8-14.
Gladstone, Lotta—Minerva Park, Columbus, O., Aug. 7-13.
Gaylor and Graff—Pennecook Park, Concord, N. H., Aug. 8 13.
Granat, Louis N.—Forest Park Highlands, St. Louis, Aug. 8 13.
Golden, George Fuller—Keith's, Phila., Aug. 8-13.
Gassman Josephine—Haltnorth's Garden, Cleveland, Aug. 8-13.
Gillingwater and Heron—Keith's, Boston, Aug. 8-13.
Gilson, Lottie—Sans Souci, Boston, Aug. 8-14.
Garnello and Shunk—Pleasure Palace, N. Y., Aug. 8-13.
Goertz, Joe—Keith's, N. Y., Aug. 8-13.
Gallagher and Hill—Keith's, Phila., Aug. 8 13.
Gray and Conway—Keith's, Boston, Aug 8 13.
Gorman and Proctor—Keith's, Boston, Aug. 8-13.
Graham, George—Steamer *Grand Republic*, Aug. 8 13.
Gardner, Frank—Forest Park Highlands, St. Louis, Aug. 8-13.
Herbert, Professor—Keith's, Phila., Aug. 8-13.
Harney, Ben—Keith's, Phila., Aug. 8-13
Hale Sisters—Keith's, Phila., Aug. 8-13.
Howard Quartette—Point of Pines, Aug. 8-13.
Hammond, Frank—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Hasbecks—Casino, Toledo, O., Aug. 8-13.
Howe and Edwards—England—indefinite.
Haskell, Loney—American Roof, N. Y., Aug. 1-13.
Hogan, Ernest—Casino Roof, N. Y.—indefinite.
Hawthorne, Nellie—Casino Roof, N. Y.—indefinite.
Howley and Leslie—Keith's, N. Y., Aug. 8-13.
Howard and Mareno—Wade Park Gardens, Cleveland, July 18-Aug. 13.
Hines and Remington—Phœnix Hill Park, Louisville, Aug. 8-13.
Hastings and Wright—Steamer *Grand Republic*, Aug. 1-13.
Hinchcliffe, Lucy Holman—Lagoon Park, Cincinnati, O., Aug. 7-13.
Ingham, Cee—Celeron, Jamestown, N. Y., Aug. 8-13.
Jewett—Pleasure Palace, N. Y., Aug. 8-13.
Johnson and Dean—Hopkins', Chicago, Aug. 8-13.
Jones, Grant and Jones—Ferris Wheel Park, Chicago, Aug. 8-13.
Johnston Brothers—Montreal, Can., Aug. 1-27.
Kernell, John—Sans Souci, Boston, Aug. 8-13.
Kessler, Harry—Proctor's, N. Y., Aug. 8-13.
Knoll and McNeil—Chautauqua Assembly, Praso Bluffs, Ill., Aug. 8-13.
Le Paige Sisters—Masonic Roof, Chicago, Aug. 8-13.
Luciers, The—Onset Bay, July 4-Aug. 13.
Lafayette—Koster and Bial's, N. Y., Aug. 1-13.
Leonidas, Professor—Electric Park, Baltimore, Md., Aug. 8-13.
Leech, Al.—Point of Pines, Boston, Aug. 8-13.
Leon Sisters—Lake Michigan Park, Muskegon, Mich., Aug. 7-13.
Leonie and Booth—Pastor's, N. Y., Aug. 8-13.
Latell, Edwin—Keith's, N. Y., Aug. 8-13.
Levey, Etjel—Keith's, N. Y., Aug. 8-13.
La Martines—Keith's, Boston, Aug. 8-13.
Lindes, Joe—Keith's, Boston, Aug. 8-13.
Lernios, The—Opera House, Chicago, Aug. 8-13.
Mitchell, Leola—Koster and Bial's, N. Y., Aug. 8-13.
Moore, Florence—American Roof, N. Y., Aug. 8-13.
Mooney, May—Proctor's, N. Y., Aug 8-13.
Mahr Sisters—Pleasure Palace, N. Y., Aug. 8-13.
Moreland, Beatrice—Pastor's, N. Y., Aug. 8-13.
Meiers, Dave—Keith's, N. Y., Aug. 8-13.
Mound City Quartette—Coney Island, Cincinnati, O., Aug. 7-13.
Matthews, Zoe—Coney Island, Cincinnati, O., Aug. 7-13.
Morellos, The—Hopkins', Chicago, Aug. 8-13.
Mack and Fenton—Mt. Clemens, Mich., Aug. 8-13.
Mazuz and Mazette—Koster and Bial's, N. Y., Aug. 8-13.
McIntyre and Heath—Proctor's, N. Y., Aug. 8-13.
Mardo—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Maxwell, W. H.—South End, St. Louis, Mo., Aug. 1-13.
Manhattan Comedy Four—Hopkins', Chicago, Aug. 8-13.
Marshall, Edna Bassett—Casino, Mansfield, O., Aug. 8 13.
Mantell, Robert B.—Keith's, Phila., Aug. 8-13.
Maynard, Lillian—River View Park, Baltimore, Md., Aug. 8-13.
Murphy, Tim—Sans Souci, Boston, Aug. 8-13.
Murray and Alden—Sans Souci, Boston, Aug. 8-13.
McCloud and Melville—Shea's, Buffalo, Aug. 8-13.
Merritt and Rosella—Shea's, Buffalo, Aug. 8-13.
Montagne and West—Steamer *Grand Republic*, Aug. 8-13.
Nelsonia—Minerva Park, Columbus, O., Aug. 7-13.
Nawns, The—Opera House, Chicago, Aug. 8 13.
Nosses, The—Robinson Park, Ft. Wayne, Aug. 7-13.
Nelson Sisters—Shea's, Buffalo, Aug. 8-13.
Nelson, Gussie—Koster and Bial's, N. Y., Aug. 8-13.
Nobles, Milton and Dollie—Keith's, N. Y., Aug. 8-13.
Nelson Sisters—American Roof, N. Y., Aug. 8-13.
Natus, Joe—Opera House, Chicago, Aug. 8-13.
O Brien and Buckley—San Francisc, Cal., Aug. 7-26.
Olympia Quartette—Keith s, Boston, Aug. 8-13.
Onri, Adele Purvis—Sans Souci, Boston, Aug 8-13.
Parker, Flora—Keith's, Phila., Aug. 8-13.
Payne, William—Keith's, Phila., Aug. 8-13.
Post and Clinton—American Roof, N. Y., Aug. 8-13.
Patrice—Keith's, Phila., Aug. 8-13.
Paolis—Keith's, N. Y., Aug 1-13.
Papinta—Masonic Roof, Chicago, July 18-Aug. 13.
Powers and Theobald—Lake Park, Mansfield, O., Aug. 8-14.
Robbins, A. D.—Pleasure Palace, N. Y., Aug. 8-13.
Roberts, Fred—Central Opera House, N. Y., Aug. 8-13.
Rice and Cohen—Keith's, N. Y., Aug. 8-13.
Rosebuds, Three—Point of Pines, Boston, Aug. 8-13.
Reynolds, Gertie—Sans Souci, Boston, Aug. 8-13.
Reilly, James A.—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Rosavie—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Raymond, Julia—Steamer *Grand Republic*, Aug 8-13.
Rial, Vira—Steamer *Grand Republic*, Aug. 8-13.
Robinson-Baker Trio—Blackpool, England, July 4-Sept. 18.
Rontlino, Adelina—Casino Roof, N. Y.—indefinite.
Ricci, Sig.—Casino Roof, N. Y., Aug. 1-13.
Riley and Hughes—Electric Park, Concord, N. H., Aug. 8-13.
Raymond, Lizzie B.—Lagoon, Cincinnati, O., Aug. 7-13.
Shattuck, Truly—Koster and Bial's, N. Y, Aug. 1-13.
Sanford and Heusel—Keith's, N. Y., Aug. 8-13.
Salmo, Juno—Opera House, Chicago, Aug. 8-13.
Sato, O. K.—Pleasure Palace, N. Y., Aug. 8-13.
St. Tel, Annie—Opera House, Chicago, Aug. 8-13.
Sabel, Josephine—Forest Park Highlands, St. Louis, Aug. 8-13.
Stanley, Mabel—River View Park, Baltimore, Md., Aug. 8-13.
Silvern and Emerie—Koster and Bial's, N. Y., Aug. 8-13.
Stanley and Jackson—Keith's, Boston, Aug. 8-13.
Slay, Charles M.—Pastor's, N. Y., Aug. 8-13.
Sanford, Louise—Pastor's, N. Y., Aug. 8-13.
Scott, Carrie—Pastor's, N. Y., Aug. 8-13.
Swan and Bambard—Pastor's, N. Y., Aug. 8-13.
Sheridan and Forrest—Pastor's, N. Y., Aug. 8-13.
Swinson Sisters—Pastor's, N. Y., Aug. 8-13.
Stewart Sisters—Central Opera House, N. Y., Aug. 8-13.
Sinclair and Carlisle—Central Opera House, N. Y., Aug 8-13.
Smith, Bertha C.—Keith's, Boston, Aug. 8-13.
Sweet, Charles R.—Shea's, Buffalo, Aug. 8-13.
Steward, Cal—Steamer *Grand Republic*, Aug. 8-13.
Troubadour Trio—Keith's, Boston, Aug. 8-13.
Tanskas—Central Opera House, N. Y., Aug. 8-13.
Titenia—Electric Park, Baltimore, Md., Aug. 8-13.
Tiddlewinks and Dugan—River View Park, Baltimore, Md., Aug. 8-13.
Templeton, May—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Taylor, R. N.—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Urquhart, Isabelle—Keith's, Boston, Aug. 1-13.
Von Gofre, Antonio—Keith's, Phila., Aug. 8-13.
Vara, Irene—Shea's, Buffalo, Aug. 8-13.
Van, Billy—Ferris Wheel Park, Chicago, Aug. 8-13.
Veronee, Ernie—Phœnix Hill Park, Louisville, Ky., Aug. 8 14.
Van, Gladys—American Roof, N. Y., Aug. 1-13.
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Willett and Thorne—Pennecook Park, Concord, N. H., Aug. 8-13.
Whallen, M. S.—Masonic Roof, Chicago, Aug. 14-21.
Wills and Loretto—Masonic Roof, Chicago, Aug. 8-13.
World's Trio—American Roof, N. Y., Aug. 1-13.
West, John A.—Minerva Park, Columbus, O., Aug. 8-13.
Whitney Brothers—Schenley Park, Pittsburg, Pa., Aug. 8-13.
Warren, Kathleen—Pleasure Palace, N. Y., Aug. 8-13.
Wilson and Leicester—Keith's, N. Y., Aug. 8-13.
Wightman, Allen—Pleasure Palace, N. Y., Aug. 8-13.
Washburn Sisters—Pastor's, N. Y., Aug. 8-13.
Warren and Howard—Pastor's, N. Y., Aug. 8-13.
Williams and Adams—Keith's, N. Y., Aug. 8-13.
Walsh, W. E.—Point of Pines, Boston, Aug. 8-13.
Whitelaw and Stewart—Keith's, Boston, Aug. 8-13.
Welch, Joe—Shea's, Buffalo, Aug. 8-13.

OBITUARY.

Charles V. Seamon died on July 26, at Sheffield, Mass., of consumption. Originally a member of a variety quartette known as Seamon, Sumner and the Girard Brothers, he afterward joined with Eddie Girard in song and dance sketches. With Haverly's Minstrels, Russell's Comedians, The Brass Monkey and other attractions he was favorably known, and he had met with success in vaudeville. His last engagement was as Reuben Whipple in 'Way Down East, at the Manhattan Theatre in this city, illness compelling his retirement from this role last spring. Interment was made on July 28 by the Actors' Fund.

Ephraim Sells, the eldest of the Sells Brothers, the veteran circus men, died on Aug. 1 at his home in Columbus, O., of Bright's disease. Born in 1834 at Columbus, Mr. Sells was the eldest of eleven children. He entered the circus business in 1871, and he had traveled in nearly every part of the world. He married, in 1858, Hester A. Thorpe, of Cleveland, and had four children. Peter and Lewis Sells, his brothers, were with the Forepaugh-Sells shows at the time of the death, but reached Columbus for the funeral services.

Charles R. Brothwell died on Aug. 1, at Bridgeport, Conn., aged sixty-five years, of cancer. He was intimately connected with the late P. T. Barnum in many of his ventures, and was for 30 years his business-manager and partner in his real estate transactions. The business consideration was continued by the Barnum heirs, and he was agent of the estate until ill health compelled him to give up active business.

Shirley Smith died at the asylum at Taunton, Mass., Aug. 3. He was formerly an actor and had appeared in the support of Forrest and other stars. His last engagement was with Mme. Janauschek, for whom he acted as stage-manager for two seasons. Retiring from the boards, he opened a costume emporium on Tremont Row in Boston.

Edwin Forrest Gillette died in this city Aug. 4. He was formerly advance agent for Abbey, Schoefel and Grau when that firm directed the tour of Adelaide Patti. The deceased was a brother-in-law of Fanny Denham Rouse. He was a popular member of the Theatrical Treasurers' Club. The interment took place Sunday last at Tarrytown.

Algernon S. Kinsley died on July 26, at his home in Somerville, Mass., of appendicitis, aged twenty-eight years. He was a tenor of much promise and had appeared with success in The Sphinx and in the companies of J. C. Duff and Thomas Q. Seabrooke. He was under engagement with The Bostonians at the time of his death.

Mary Freeze died at her home, East Randolph, N. Y., on July 24, of consumption. Miss Freeze's last engagement was with Reno's Joshua Simpkins co. during the season of 1897-98. She had signed with Witherell and Doud's Uncle Tom's Cabin company, but was unable to fill the engagement, as her health failed.

The mother of Harry E. Allen, late of A Boy Wanted, died recently at her home in Baltimore, after a long illness.

Mrs. Henrietta Rau (Henriette Beleur) died on Aug. 1, of heart failure, at her home in this city.

Mrs. Welcome Levy, mother of Ray Lewis (Mrs. J. Rush Bronson), died July 22 at Los Angeles, Cal.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Alexander, Lillian
Angela Sisters
Archer, Primrose
Alexander, Sara
Archer, Adele
Archer, Frances
Alden, Dorothy
Avis, Etta
Ambrose, Lee
Ahlner, Elvira
Anglin, Margaret
Arnoldi, Allie
Bradley, Mae
Brooks, Helene
Beach, Catherine
Bell, May L.
Burgess, Nellie
M'Coy
Briscoe, Lottie
Brandon, Florence
Broomfield, Margie
Bell, Laura Joyce
Burlington Blanche
Baker, Elizabeth
Burleigh, Jennie
Bryton, Georgia
Brein, Katie
Braford, H. L.
Boyer, Caroline
Baldwin, A.
Barr, Evelyn
Celeste, Marie
Chester, Dorothy
Coghian, Rose
Cassati, Gene
Church, Minnie
Chamberlin, Olive
Chandlin, Nellie B.
Calne, Jennie
Cutter, Stella
Cooper, D. F.
Callihan, Nellie
Chamberlain, Emily Thorne
Churchill, G. Lee
Campbell, C. J.
Crollius, Mrs. C. R.
Charrow, Jessie
Clayton, Eno
Childness, Marion
Connor, Mildred
Cleriae Sisters
Clement, Laura
Donaldson, Drew
Desmond, Alma
Desmore, Florence
Dustan, R. T.
Dalglish, Kate
Doerk, Gretchen
Derrickson, Marie
Davis, Queena
DeJane, Marie
Dwyer, Daisy
Davenport, Eva
D'Arville, Camille
Drake, Florence
Dixon, Mrs. Daisy
DeOrs, J.
DeMar, Carrie
Daly, Anna
Dullard, Fred
DeNio, Laura
Dalman, Jessie
DeBrandt, Joseph, Mrs
Earl, Erminie
Edyth, Miss
Eddy, Jennie
Elliott, Maud
Eagleton, Nan
Ellison, Dell
Edwardy, Jerome
Eckhart, Ada
Enos, Wilson, Mrs.
Edsall, Dean
Elkins, Grace
Florence, Edna
Freeman, Grace
Field, Elizabesh
Faucett, Cassie
Gorman, Marie
Germaine, Katherine
Grisel, Mrs. Louis
Gilbert, Estelle
Gale, Frances
Gordon, Margaret
Gardner, Miss E.
Gay, Kate
Granville, Nellie
Gray, Alice
Hoyt, Marie
Holt, Blanche
Holt, Adele D.
Holly, Mrs. Chas.
Henderson, Grace
Haynes, Gertrude
Harvey, Ida L.
Heckles, Syllan
Hollywood, Lotta
Holladay, Adella
Harris, Grace
Hamilton, Louise
Herndon, Agnes
Heller, Edith V.
Hamilton, Lizzie
Haynes, Jessie
Hilforde, Marie
Hughes, Nellie C.
Hall, Jessie Mae
Haskins, Isobel
Ivel, Jennie
Ivel, Marion
Jeffries, Maude
Johnson, Sallie
Kempton, Miss
Kimball, Grace
Knott, Agnes
Knopft, Ida W.
Livingston, Belle
Lavarine, Mrs. Frank Lissendeer, Jennie E.
Lottie, Bonnie
Linyard, Catherine
Latone, Belle
La Rue, Pearl
Lewis, Dorothy
Leslie, Anita
Lyons, Gretchen
Leslie, Marie
Larsen, Gussie
Lyons, Esther
Langdon, Katie
Lloyd, Annie
Leighton, Leda
Lowery, Mae
Leavick, Ada
Lorraine, Rhe
Meredith, Cissy
McLaren, Sara
Mohawk, Go Won Go
Mortimer, Lillian
Moore, Anna Boyle
Marli, Britta
Maddern, Emma
Martin, Willa
M'Evoy, Minnie
Melbourne, Lillian
Maynard, Agnes
McDonald, Cuti
Millinard, M. E.
Montrose, Violet
Morton, Dorothy
Martens, Elsie
Muldener, Louise
Mead, Sue Belle
Mortimer, Mattie
Mitchell, Leola
Mortimer, Estelle
Maller, Amanda
Murray, Cecile
Marvin, Helene
Markhame, Pauline
Newell, Mollie J.
Norton, Mrs. Wm.
Neville, Dorothy
Nellnoot, Miss
O'Keefe, Anna
Osborn, Gladys
Owens, Geo.
O'Neil, Nance
Osborn, Krmina
Otis, Elita
Phillips, Bessie
Parks, Marie
Percelle, Rene
Palmer, India
Perkins, Carrie
Putnam, Fannie
Prindle, May
Purnell, Katherine
Pryor, Cora
Porter, Camille
Rogers, Lora
Ryse, Ellis, Miss
Roberts, Florence
Russell, Lida
Roberts, Nacma
Roberts, Florence
Robison, Berline
Rock, Ellie
Redpath, Ollie
Rose, Alice E.
Riscardo, C.
Rossmore, Dorothy
Ramage, Dora
Redmund, Mrs. L. & H.
Rawlston, Zelma
Rial, Louise
Rober, Katherine
Robertson, Helen
Russell, E.
Randolph, G.
Russell, Hattie
Rargean, Esther
Reynolds, Gertie
Roosevelt, Gertrude
Sloan, Bessie
Sherman, Miss R.
Slater, Jennie
Strife, Pauline
Singer, Helen P.
Stewart, Mary
Spencer, Annette
Stein, Martha
Sands, Madge
St. John, Gladys
Sinclair, Maud
Sutton, Lottie
Sprague, Estelle
Sutton, Lillian
Sinclair, Lillie B.
Singer, Marion
Stewart, Lillian
Seymour, Lottie
Stockland, Marion
Sangor, Lizzie
Turner, Clara
Twohey, Marie L.
Travis, Annie L.
Titcomb, Belvine
Temple, Fannie
Thropp, Clara
Trudelle, Alice A
Thomas, Marie
Villa, Agnes W.
Vincent, Eva
Vance, Clarice
Van Cortland, Ida
Van Dorf, Cecil
Vovnich, K. L., Mrs.
Williams, Lela
Williamson, Ella
Wisdom, Clara
Willard, May
Winthrop, Ethel
Welcher, Fanny
Temple
White, Ruth
Weston, Kate V.
Wells, Georgia
Winthrop, Ina
Walch, Blanche
Wallace, May
Wyatt, Jessie
Wolff, Mrs.
Herman
Ward, Lillie
Whitehouse, Frances
Watkins, Harry, Mrs.
Wallace, Yolande
Wood, Evelyn
Wainwright, Marie
Willium, Magone
Ward, Nellie D.
Wallas, Gladys
Yorke, Helen
Ziener, Margaret

MEN.

Arden, Edwin
Armory, J. R.
Aborn, Milton
Appleton, Geo. J.
Adams, Ed. B.
Aukermiller, Emil
Adolphi Trio
Amory, Reginold
Askin, Barry
Bittner, W. W.
Browne, Kirk
Berger, Fred
Brady, Jas. J.
Brophy, Jas. R.
Bradley, Fred L.
Burton, Carleton
Boulden, Howard
Burton, C. S.
Boyce, Arthur
Bridgeland, Thos. B.
Brong, G. W.
Brownell, Atherton
Bertram, C. N.
Belden, Edwin T.
Benrimo, J. H.
Brooke, Percy
Bosworth, Joseph
Bellows, Walter C.
Bartling, Chas. C.
Bradley, Fred. L.
Burns, Jess
Barlow Bros.
Bachus, Geo.
Bush, E. F. ank
Babe, J. H.
Breese, Edmund L.
Beale, Richard
Benedick, Alden
Carleton, W. T.
Conness, Robert
Carter, Harry
Curtis, M. B.
Carroll, Jas.
Clifford, Billy S.
Cook, Chas. E.
Colton, Jas. P.
Curry, Randolph
Casanauve, Paul
Cradcock, Earl
Crandall, H.
Cosgrove, J. W.
Callahan, J. C.
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Edwards, Samuel
Elisler, Will C.
Edminster, W. B.
Elmendorf, W. C.
Eckhardt, Hugo
Emery, Edwin
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Fisher, Phil
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Fulgora, Robt.
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Kane, Mr. J.
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Knowles, K.
Keenan, Jerry
Kennedy, J. J.
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Kennedy, P.
Kemp, Maurice
Kelcey, Herbert
Lewis, Arthur
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Lardner, Chas. F.
Lath op, L. W.
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Lacy, Harry
Larkin, Chas. H.
Lawrence, Gardner
Lang, Fred
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Lowell, Lawrence
LaBelle, Kirk
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Libby, J. A.
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